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Imbalance In Co-Produ[illegible]

MONTREAL — Despite the unacceptable creative imbalances, evident in the co-productions made by Canadians over the last 17 years, the five treaties signed by Canada have permitted valuable learning experiences for producers.

In short, this is the conclusion of a study commissioned by the Canadian Film Development Corporation, written by Michael Spencer and published on January 25, 1981. (The full text of the conclusions is reprinted on page 9).

The 22 page study contains 3 indexes which profile the 44 features included in the study. Special attention was given to the nationalities of people in the following categories: producers, directors, script writers, directors of photography, art directors, editors, music composers and cast.

In the Introduction, a definition of an international co-production is given, and mention is made that no films produced with American producers has been included in the study: "The U.S. has no laws of a protective nature for its film industry. Indeed, it so dominates the world film market that it really does not have any need of them."

An Outline of a Treaty follows. Although specific films may vary in the balance between producers of two countries, "overall balance" between two countries should be achieved during the three years for which each treaty is valid: "... the financial and technical participation should be equal at the end of each period and the number of creators and performers from each country should be about the same also."

Two chapters give the background and [illegible]ach treaty.

A detailed analysis, by country and by technical category, follows. In general, the treaties covering France, Germany, Israël and Italy are considered together, and the treaty with the U.K. is a case apart.

Overall balance has been achieved in the treaty with France, whereas Canada has the larger share of production with Israël,

(cont. on p. 2)

Producers Mixed Reviews For Pts

TORONTO — Reaction to the government's proposed revisions to the Capital Cost Allowance (CCA) point system governing Canadian content has been mixed in Toronto.

On the one hand, there is Peter Simpson of Simcom who thinks "they're terrific, very sane — a nice, logical next step. I feel very comfortable with them. The apprenticeship program is excellent, because it lets you use a world name and give a kid a break." On the other, there is the cautiousness of Jon Slan, who believes the new regulations are "probably more lenient than they could have been."

The revamped point system, as reported in **CineMag** No. 54, requires that all producers, executive producers, associate producers and presenters receiving screen credit be Canadian. If an American shares credit with a Canadian on a screenplay, then the point allowance is reduced from the two points to one; it also establishes points for the use of apprentice Canadians in craft positions.

Jack Grey, president of the Association of Canadian Television and Radio Artists

(cont. on p. 13)

Plouffe I & II In April

MONTREAL — **Les Plouffe** is headed for an April 10 release in Montreal via Ciné 360 with the most elaborate campaign ever designed for a Canadian film.

Plans are to cut two feature films: **Les Plouffe** I (2 hours) and **Les Plouffe** II (2 1/4 hours). The first will open April 10 in French, followed on April 17 by the second. Releases of the two films in English are expected to follow, opening one week after the French-language openings.

Maurice Attias, president of Ciné 360, expects the Québécois to receive the film enthusiastically, returning to see the second episode after seeing the first. (**Les Plouffe II** will have an introductory section, recapping the activity in the first film for those who might have missed it.)

"The film is a poem, the best thing that has ever been done in Canada. I'm predicting it will gross $2 million in Quebec alone."

For Attias, the stakes are high. "What with prints, posters, the ad campaign-and the rest, launching **Les Plouffe** should cost between $200,000 and $250,000," he reports.

Les Plouffe was shot in Montreal last year, and was destined to become a four-hour theatrical feature and a television miniseries. Radio-Canada/CBC have bought the rights for television in Canada, and Alcan is sponsoring the programs. Columbia Television is handling world-wide sales. The film is directed by Gilles Carle from a screenplay by Carle and Roger Lemelin, who wrote the original book. It was produced by Justine Héroux for Ciné-London, in association with International Cinema Corp.

INSIDE

As producers across the country ponder the future of big budget theatrical features, given the investors' reluctance, television is looking like the wave of the future. John G. Harkness spoke to many already engaged in program production for that medium (**p. 6**)... Meanwhile, the Canadian Film and Televison Association took a brief to the CRTC hearings on CBC-2. **CineMag** has reprinted the brief on **page 7**... the long awaited announcement that the Tri-Media Studios would be built has come, as Calgary finally annexed the land on which the studios will be built. President Alan Waldie spoke to Linda Kupecek (**p. 3**)... Just back from out West is Peter O'Brian who has wrapped Philip Borsos' first feature, **The Grey Fox**. He speaks about that production (**p. 5**)... Meanwhile, almost all eyes turn toward Los Angeles and the new film market which will bow there in March. The CFDC will be present (**p. 2**), as will **CineMag**. Elsewhere... Production Guide (**pp. 10-13**)... Trade Winds (**p. 5**)... Shoot Alberta (**p. 4**)... In Transit (**p. 5**)... Organizational News (**p. 9**)... Call 'em (**p. 8**)... In Release (**p. 15**)... Box Office Grosses (**p. 16**).

CBC-2 Hearings Bring Briefs From Producers

OTTAWA — The Canadian Radio-Television and Telecommunications Commission (CRTC) heard proposals for, and interventions both for and against, the establishment of a second national network by the CBC here January 14-16.

On January 14, the CBC presented its proposal for CBC-2 and Tele-2, the French counterpart of the English web. The second network would offer prime-time programming of news and cultural events, such as Canadian movies, the performing arts, and news. According to Communications Minister Francis Fox, the second network would serve to promote Canadian culture, to "re-Canadianize" television in Canada.

Following the initial presentation, the CBC's representatives were questioned by the board.

The second day of the hearing featured interventions from twenty-three cultural groups and individuals — Pat Carney, m.p. from British Columbia, Quebec m.p. André Maltais, Mark Rose, the N.D.P. culture critic, the Inuit Taparisat of Canada, La Fédération des Francophones Hors Québec, Le Conseil Populaire des Communications de l'Est Quebec, La Conseil Regional des Comunications de l'Estrie, Canadian Association of Broadcasters, the Ontario Educational Communications Association, the British Columbia Television Broadcasting Systems

(cont. on p. 6)

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Co-Production Study

(cont. from p. 1)

and the smaller share with Italy. No Canadian/German co-productions have been made, though Germany has participated with other countries in co-productions with Canada.

There is disagreement about balance in the treaty with Great Britain and a mixed commission, which met in 1978 to review the treaty, failed to reach a conclusion. The Canadian representatives did not feel that balance had been achieved.

In the categories, the evaluation is essentially statistical.

Of the 18 films made with Europe and Israël, only 2 were directed by Canadians ; the U.K. co-productions showed 6 Canadian directors out of 13.

Script writers were also underrepresented in the co-productions. Of the 29 participating writers on European-Israeli co-productions, 8 were Canadians, some employed only to write English language versions. Only 4 Canadian writers were among the 19 which wrote screenplays for U.K. co-productions.

Despite Canada's strength in cinematography, only 8 Canadian directors of photography were among the 20 filming the European-Israeli co-productions while only 4 of the 13 d.o.p.'s working on U.K. co-productions were Canadian.

Canada supplied, however, the majority of the art directors in both categories: 10 of 18 in Europe and Israël, 9 of 16 in the U.K.

Editors seem to be fairly balanced with 7 of 18 in the first group, and 7 of 14 in the second.

Music composers are underrepresented in both categories. "The rates for musicians are substantially lower in Europe... so there is a strong tendency to structure co-productions with this in mind," states the analysis.

The category Cast seems to be the most difficult to evaluate, mainly because of the numbers of expatriate Canadians and landed immigrants who qualify as "Canadian" under the terms of the treaties. The analysis, which numbers only 78 roles held by Canadians out of 234, is termed "highly subjective."

Two pages are devoted to the administration of the treaties, and the Conclusions follow.

CFDC Invests

MONTREAL — Reports from the Canadian Film Development reveal that, in 1980, the CFDC invested only 50% of the interim financing it had invested in the previous year, and that it was able to turn over its 1980 investments 2 1/2 times.

L.A. Market Draws CFDC Delegation

MONTREAL — "The closer it gets, the more serious the Los Angeles market looks. It will be a no-frills, business-is-business kind of a market."

That's the opinion of Jocelyne Pelchat-Johnson who is ready to head up the Canadian Film Development Corp. delegation to the American Film Market.

The CFDC has reserved a stand in the "non-sponsoring industry affiliated" sector of the market, to be held in the Westwood Marquis Hotel in L.A. from March 21-31. George Ritter and Anne Brown of the CFDC round out the delegation.

In general, the CFDC is expecting strong representation from the U.S.A., South America and South-East Asia in L.A. "THis is an important and a natural market for Canadians", she concludes.

The founding members of the American Film Marketing Association are the following: ABC Motion Pictures, Inc., American Cinema, American Cinema Services, inc., Arista Films, Inc., Avco Embassy Pictures Overseas Corporation, Bless International, Carolco Service, Inc., Filmaccord Inc., Films Around the World, Inc., Golden Communications Company Limited, Goldfarb Distributors, Inc., Inter-Ocean Film Sales, Ltd., Jad Films International Inc., J & M Film Sales & P. Wachsberger, Paul Kijzer, Kodiak Films, Inc., Lorimar Distribution International, Manson International, Melvin Simon Productions, Inc., Overseas Filmgroup, Inc., Producers Sales Organization, Serendipity Productions, Inc., Silverstein International Corp., Taft International Pictures, Time Life Films, Inc., TPC Films International Ltd.

Meanwhile, the CFDC has made reservations for the Cannes festival, and reports that prices are even higher than last year. Inflated prices and low security were two of the factors that caused a "boycott Cannes" movement in the States, giving rise to the Los Angeles market.

WE COVER THE FILM AND T.V. SCENE
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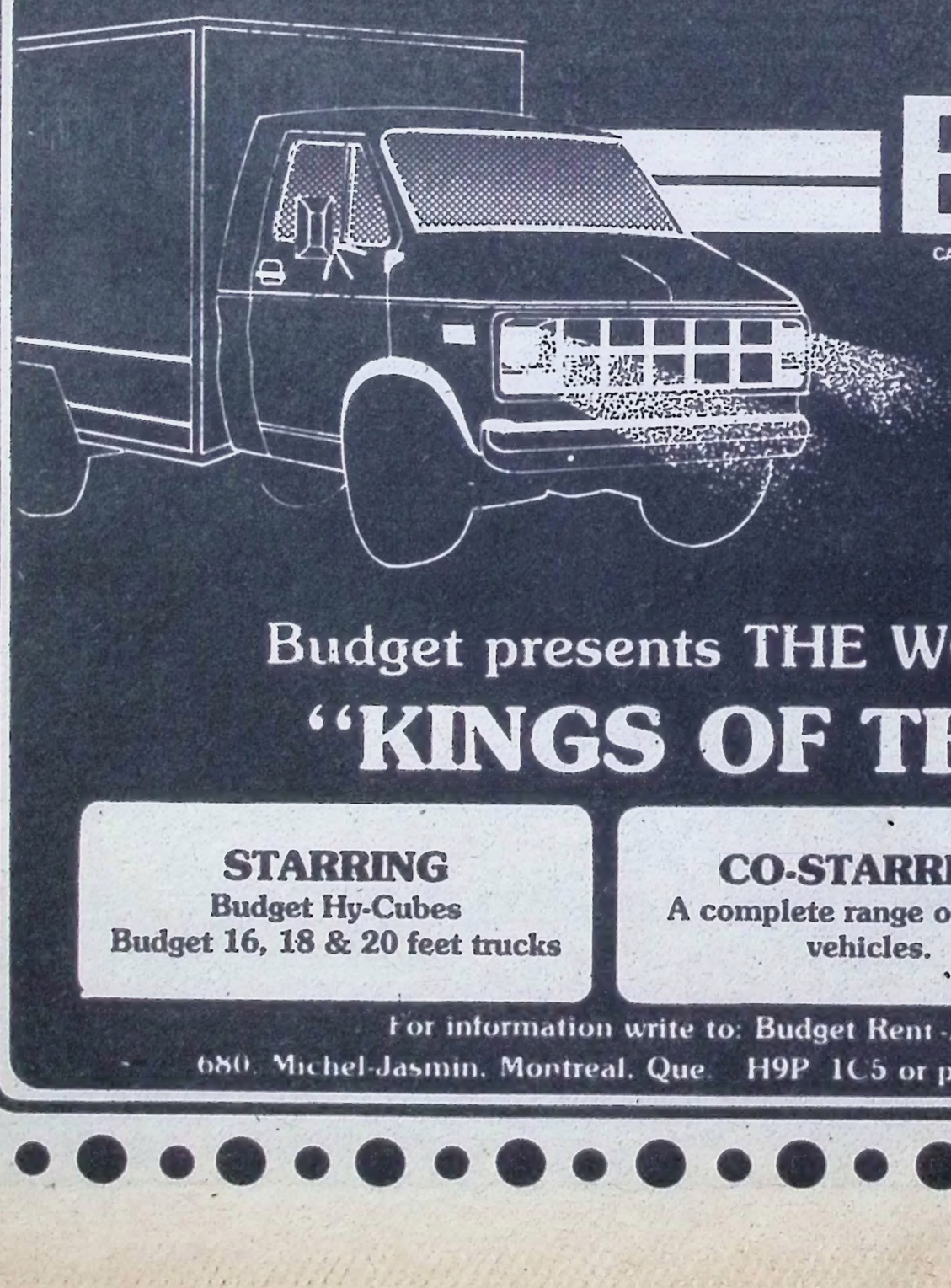

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Tri-Media To Go As Calgary Annexes Site

CALGARY — Tri-Media Studios Ltd. hosted a press reception in December at Valley Ridge Park, the site of its proposed film studio complex. Purpose: Good News. The jurisdictional dispute with the Municipal District of Rockeyview has been resolved—and Tri-Media can proceed with the plans for a major entertainment centre.

"We understand," said President Alan Waldie, "that cabinet approval has been given for more than 800 acres of land to be annexed to the City of Calgary."

The atmosphere was cheery as Tri-Media officials heaved a sigh of relief over the end of a lengthy squabble over zoning and the benefits of the tax dollars involved.

Tri-Media was formed in 1977, and by 1979, had purchased nearly 700 acres of land on the old Happy Valley site west of the Calgary city limits. But an application to the City of Calgary to have the land annexed was side-tracked by the Municipal District of Rockeyview, in which the land was situated. Rockeyview was reluctant to lose the tax benefits, while Tri-Media maintained that only the City of Calgary could provide the services and facilities required by the studio complex. The battle lines were drawn, and a seemingly never-ending dispute continued for over a year.

The annexation is effective January 1 1981. Depending on City approvals, construction of the studio could begin as early as April or May 1981, according to Waldie. Studio construction could be completed within nine months, technical equipment installed in the next two or three months.

The proposed complex would house a motion picture studio, with sound stages for television, film and sound recording production, as well as mobile facilities for location shooting. A hotel and entertainment centre are also planned, as well as a residential development.

Waldie indicated the studio will cost about $20 million, the entire development as much as $300 million, with the initial funding firmly committed.

He also said that several production companies had already expressed interest in utilizing the studio, for example, **Silence of the North, Death Hunt,** and a German co-production, but this had not been possible due to the delays.

Future plans: "We have not been involved in any productions. The studio will be a factory, like any industrial business," said Waldie.

"Our interest is getting a Canadian industry going here, with a world class facility for producers. It can be Fil Fraser from Edmonton, or companies from Toronto or L.A."

Waldie predicts Tri-Media will be in production twelve to fourteen months after breaking ground, and pledges to use as many local people as possible in the 1500-1800 positions created by the facility. Waldie expressed particular interest in the employment of local talent and film personnel, as well as people in the service areas.

In addition to Waldie as President, Tri-Media Studios Ltd.'s executive consists of Jerry F. D'Arcy (Chairman); H.S. Hartley (Vice-President); W.F. LeSourd (Vice-President); Frank Kettner (Vice-President); and Patrick J. McCaffery (Secretary).

Directors of Tri-Media are Robert Brawn, Robert Brinkerhoff, Fred Purich, Frank King, Ron Kapchinsky, Joseph Badyk and Don Watkin.

Meanwhile, the multi-million dollar studio complex, when completed, should combine with the province's clear skies and spectacular scenery to attract even more film business to Alberta, as well as helping to generate the industry within its borders.

Filmplan Closes Insiders 10%

TORONTO — Filmplan International's **Scanners** is shaping up as one of the big early hits on 1981. Despite generally negative reviews in the Toronto press, first weekend figures for Ontario, with 26 prints in circulation, are approximately $165,000.

The horror film, directed by David Cronenberg is also moving very quickly out of the gate in the U.S., garnering $2,758,157 in its first five days in 387 theatres (approximately half those theatres opened the film Wednesday, Jan. 14, the other half on Friday, Jan. 16.)

Aided by strong print and video campaigns, **Scanners** grabbed $1.2 million its first five days in New York, followed by $325,000 from eighteen Los Angeles sites. First day gross in New York was $100,000.

The negative Ontario reviews have been countered in print advertising by raves from Gary Arnold in the **Washington Post**, Richard Corliss in **Time**, and Sheila Benson in the **L.A. Times.**

Scanners opening grosses placed it sixth in the week's box office figures, behind **9 to 5. Any Which Way You Can, Stir Crazy, Seems Like Old Times** and **Popeye,** all of which are playing in two to four times as many theatres.

According to the review in **Variety,** "This first significant release of 1981 should rack up sizeable coin to begin with and stands as a decent entry in the genre."

Study Group To Work On Quebec Law

QUEBEC — The Minister of Culture has named a five-person committee to study the measures which should be taken to insure adqueate legislation concerning the cinema in Quebec. The Study Committee has an 18 month mandate, and it is expected that their deliberations and suggestions will lead to all inclusive legislation within two years.

Producer Guy Fournier is president of the committee. Its other members are André Link, distributor-producer; Fernand Dansereau, director; Paul Gendron, exhibitor; and Michèle Rossignol, actress. The first meeting of the committee will be held on Feb. 5. It is expected to meet every two weeks throughout the period of its mandate.

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400' 35 Arri Colour Magazines	400.00

Slan Heads For U.S. Distribution

TORONTO — Paragon Motion Pictures has three films slated for release in the U.S. in 1981. First up is **Fish Hawk**, an Avco Embassy release starring Will Sampson, which opened at the Guild Theatre in New York City on January 16. In one of the film's many advance rave reviews, Judith Crist called **Fish Hawk** "an intergenerational film of the top level", and screened it for her prestigious seminar in Tarreytown, New York.

Next up is **Improper Channels**, a comedy starring Alan Arkin and Mariette Hartley, which Crown International will open in seventeen cities throughout North America in April. Jon Slan, President of Paragon, speaks about the film's potential. He says, "Crown is treating this as the most important film they have ever released, which it may well be. At the very least, we know that the film will not be sloughed off casually, as the majors are doing to a number of Canadian films."

Paragon is looking to a fall release for its latest film **Threshold** starring Donald Sutherland and Jeff Goldblum. Sutherland, a possible Oscar-nominee for **Ordinary People**, is currently "hot" and Slan is confident **Threshold** will get an enthusiastic reception south of the border.

Paragon's next project will probably be **Tiptoes** starring Amy Irving and Jeff Bridges, which Slan says will have to be totally U.S. financed as there is no Canadian content. Waiting in the wings is **West Light**, based on the Canadian novel **The Nymph And The Lamp**, and **The Petting Zoo** presently in development at 20th Century Fox. The latter is in partnership with Edgar Scherick.

shoot alberta

by Linda Kupecek

The National Film Board in Calgary hosted a week-long retrospective in December of the films of Michael Rubbo, culminating in a screening of **Waiting for Fidel**, followed by a punch and snack reception at the Calgary Convention Centre.

Rubbo, internationally acclaimed documentary filmmaker, was in attendance to discuss his films seminar-style, and to mix with the crowd at the buffet table.

An engaging man whose love of the unusual overlaps into his social style, he maintains, "Good films come out of eccentric characters".

What about our home-grown eccentric characters? Why aren't more of them Canadian stars?

"Stars can be made, but not in Canada," Rubbo replied. "It is important to give Canadian stars a chance to develop".

He cited the Australian film industry, where unknowns have parlayed major roles into vehicles for that star quality (for example, Judy Davies in **My Brilliant Career**).

Rubbo pointed out that Australian films are developing a following, with directors who are auteurs. "Indigenous stories and low budgets go together. When budgets go up, the pressure to use outside people increases".

"In Canada, we don't legislate content. We use the point system." He sees a false dichotomy between the producers and the artistic community.

Rubbo suggests that Canadian films follow the best of Hollywood. "The Canadian producers don't talk about copying **Breaking Away**, but other areas of film. There is a whole middle ground that they don't want to deal with".

At the same time, Rubbo was quick to clarify, "I don't consider myself an expert, but a bit of a message carrier, having had an opportunity to view both situations".

Of his own turf, the documentary, he said, "In documentaries, you're sort of a victim. You go out and make things happen, then come back and make sense of it".

Judging from the crowd's favourable response to **Waiting for Fidel**, Rubbo makes excellent sense of it all.

While Rubbo wined, dined and opined at the reception, the Four Seasons (adjacent to the Convention Centre) hosted another celebrity. Peter Snell was in the lobby, enroute to the screening. Ex-Calgarian Snell was the force behind **Bear Island**. Could he have been in town to hobnob with lawyer Gabor Zinner and plot-and-plan the details of **Athabasca**? Only time will tell...

Also at the Four Seasons later that week: Jack Gray and Paul Siren of ACTRA' making an imPACT on the theatre scene... while playwright Erika Ritter flew in to view her **Automatic Pilot** at Theatre Calgary... also about town was Roger Vadim, with two projects on the horizon...

More visitors: the cast and crew (including casting director Lynne Carrow) of **Harry Tracy: Desperado**, who commandeered Heritage Park for a week of shoot-up shooting... and a brand new visitor, Natasha Mercedes Cranz Korman, the new baby daughter of lawyer Harvey Korman (transplanted from L.A.) and co-producer Christiane Korman...

But nowhere to be found are the stars of the new Robert Altman film! Popeye and Olive Oyl (their cardboard clones, to be exact) have disappeared from the lobby of the Chinook Theatre late one evening in the last week of November. Spokeswoman Susan Manning lamented the loss of the two coloured cardboard figures, describing them as irreplaceable. "It was a nice display, but when they kidnap your main stars like that..." Famous Players' Chinnok is offering a fifty dollar reward for the return of the stars.

Eavesdropping on Awards

TORONTO — People will talk, especially at screenings. Especially at awards screenings. This collections of little gems was overheard in the lobby of Toronto's Sheraton Centre 2, during and between screenings for the Genie award nominations.

– «Suzanne Somers trying to be sexy is like Orson Welles trying to be agile."

– «Did you see that schedule? **Hot Dogs**, then **Pinball Summer**, then **Prom Night**? Simpson must have paid someone off."

– After a screening of **Final Assignment**: "You mean someone paid to write that?"

– "My god, I just can't stand Robbie Benson."

– "They pulled **Deathship**!?

(cont. on p. 7)

O'Brian On The Production Of The Grey Fox

TORONTO — "I had said that I didn't want any more 'first films' as a producer, but I felt that Philip Borsos was truly outstanding as a filmmaker and perhaps had a real shot at coming out with an excellent result." Peter O'Brian has worked with some top talent on some interesting films — **Outrageous** and **Mr. Patman** for Bill Marshall, David Cronenberg's **Fast Company**, and now, with Academy-award nominee Philip Borsos, on **The Grey Fox**, a $3.5 million western which completed filming in December in British Columbia.

"It was originally Philip Borsos' project. I met him when I was working on **Patman** in Vancouver. I didn't know who he was, but I was impressed by his determination and concentration. Last winter, he came to Toronto and asked me to produce his film. Every producer gets a lot of projects — then I read his script."

Borsos did not initially want to direct, as his experience had been in documentaries. **Nails**, which was nominated for an Oscar, **Spartree**, a film on the logging process and **Cooperage**, about barrel-making. He wanted Jan Troell, the Swedish director of **The Immigrants** and **The New Land**. O' Brian, who by this point had seen **Spartree**, offered to produce if Borsos would direct. Interestingly, Troell had also suggested that Borsos direct.

Originally, Harry Dean Stanton, the American character actor, was signed to play the lead role of Bill Miner, Canada's first train robber. Stanton, however, had to leave the production, being offered a role in Francis Ford Coppola's **One From the Heart**. His replacement was Richard Farnsworth, the former stuntman who was nominated for an Oscar for **Comes a Horseman**. "We believe," said O'Brian, that it turned out better because Farnsworth is a far more sympathetic character than Stanton."

O'Brian was not worried by the fact that there have been very few Western hits in the past few years. "**Grey Fox** exists in a Western context — it's about an outlaw. But it's different because it's about an extraordinary man who existed in a time just after the turn of the century when the west is over. This is one of the character's problems. Having been a stagecoach robber in the 1860's, he has to turn to trains. It's about a man who will not be taken. He escaped from every prison they ever put him in. He broke out of the British Columbia penitentiary at age 62, and escaped from the Georgia State Penitentiary several years later."

Harder than the filmmaking itself is the financing. Although the producer was able to close the public offering in Ontario on December 22, with 499 of the film's 696 units sold, O'Brian finds the process of film funding "arcane. It tends to put the film itself way down the list, and the money has to be raised twice — once for the interim financing and once through the public offering. One of the problems is that although the film is budgeted at $3.5 million, we actually have just under $3 million because of the fees and costs of the financing system. One of our selling points is our relatively low brokerage costs (The Grey Fox's brokerage fees, prospectus preparation, etc., come to 18% of the budget) because we like to put our money on the screen. I'd say that between our production designer, Bill Brodie, and our director of photography, Frank Tidy, we've got what looks like a six million dollar film."

There are currently less than one-quarter of the $5,000 units unsold. O'Brian is heading west to sell them.

Academy Gears Up For Genie Awards In March

TORONTO — Membership screenings of features eligible for the Genie awards have been completed in Montreal and Toronto, and nominations will be announced Feb. 9.

The screenings, organized by the Academy of Canadian Cinema, included 12 films. produced in Montreal, 6 films produced in Toronto, and 1 produced in Alberta, shot in Saskatchewan. Of the Montreal films, five were French-language, an increase over last year. All films must have been in release for one week in either Montreal or Toronto in order to be eligible for nomination.

The ACC made efforts to increase its national membership this year, and executive director Andra Sheffer has visited Montreal, Edmonton, Calgary and Vancouver to drum up interest. Although voting in a given year is restricted to those members signed up in the previous year, the ACC received membership applications from Quebec through Jan. 16, 1981.

Sheffer reports that the ACC has now about 603 voting members broken down as follows: Toronto 400, Montreal 120, Alberta 25, B.C. 25 and Los Angeles 25.

Competing features this year are **L'Affaire Coffin, Atlantic City USA, Les bons débarras, Ça peut pas être l'hiver, on n'a même pas eu d'été, Fantastica, Final Assignment, L'Homme à tout faire, Hot Dogs, The Hounds of Notre Dame, Kidnapping of the President, The Lucky Star, Middle Age Crazy, Nothing Personal, Phobia, Pinball Summer, Prom Night, Suzanne, Terror Train** and **Tribute**.

Two of the features originally scheduled for nomination were withdrawn. **Deathship**, produced by Astral Bellevue Pathé, was withdrawn because of contractual obligations to the distributor. **Le doux visage de la vengeance** (w.t. **Le Noël de madame Beauchamp**), directed by Raphaël Lévy, failed to play the obligatory one week in Montreal, thereby being disqualified.

Another Montreal film was released, in order to quality, for one week at the Élysée II. Louis Malle's **Atlantic City U.S.A.** played, with no publicity, drawing a $900 gross. A proper launch is scheduled for Spring 1981.

The Genie Awards, already almost sold out, will be held March 12 at the Royal Alexandra Theatre in Toronto, and will be broadcast live by the CBC.

In Transit

Moving up from the Canadian Consulate General in L.A., **Ann Garneau** has been named Director of Public Relations at the National Film Board of Canada. She had been responsible for coordinating the Fortieth Anniversary Celebration for the NFB in L.A., and paved the way for the setting up of the L.A. office of the NFB. **Roland Ladouceur**, now head of that office, preceeded Garneau as head of p.r. in Montreal.

In Los Angeles, **Jean-Louis Rubin** has been promoted to executive Vice-President, International Division, at 20th Century Fox. Rubin will report directly to Fox President Norman Levy. He has been with Fox for 15 years, most recently as the VP of international marketing.

Cari Green will begin training to become the director of the Vancouver branch of the Canadian Filmmakers' Distribution Centre on Feb. 2. She will take over from present director **Natalie Edwards** who plans to return to Toronto following a sales-promotion swing around British Columbia.

The **Saskatchewan Film Pool** has moved to a house, complete with editing facilities, a kitchen, and a library. Their new address is 2108 Rae Street, Regina, Saskatchewan, S4T 3E7.

Reflecting the rise in western film production, the Canadian Film Development Corporation has upgraded its Vancouver offices to full time status. **Karen Laurence** has been appointed full-time regional coordinator for the CFDC in Vancouver. For the past year, Laurence has worked as the CFDC's liaison and information person on a part-time basis.

Famous Players Theatres has announced three vice-president appointments. **William N. Murray** has been appointed senior vp after 15 years with the chain, which he joined as head of maintenance and engineering in 1966. **Jack Bernstein**, currently vp programming, will retain the duties of that post in his new position as senior vice-president. **Gerald R. Dillon**, formerly vp and general manager of Theatre Confections Ltd, FP's popcorn subsidiary, enters theatre operations for the first time as vice-president and general manager of Famous Players.

OBITS — **Ben McPeek**, the Toronto composer who scored Gordon Pinsent's **The Rowdyman**, died at the age of 46, after a prolonged illness. He was known as the composer of commercial jingles, The Paul Bunyan Suite, which was recorded by the Canadian Brass, and his one-act opera, **The Bargain**. At the time of his death he was working on a full-length opera about the Black Donnellys. He is survived by his wife Angela and three sons.

Bernard Lee, who's tired exasperation made him known to millions as James Bond's superior, M, is dead at age 73. The British character actor has appeared in over a hundred films in his lengthy career, including Carol Reed's **The Third Man**.

Richard Boone, best known for his popular TV series, **Have Gun, Will Travel**, is dead of throat cancer at age 63. He appeared as a heavy in such films as **Big Jake** and **The Shootist**, both with John Wayne, **Winter Kills** and the remake of **The Big Sleep**. He is survived by his wife, Claire and son, Peter.

Beulah Bondi, 92, died in Los Angeles as a result of pulmonary complications. The veteran character actress made her first film, **Street Scene**, in 1931 and her final appearance in an Emmy-winning performance on **The Waltons** in 1977. Specializing in snippy old women, she appeared in such films as **Rain, It's a Wonderful Life**, and **The Southerner**. She also had the unusual distinction of playing James Stewart's mother five times.

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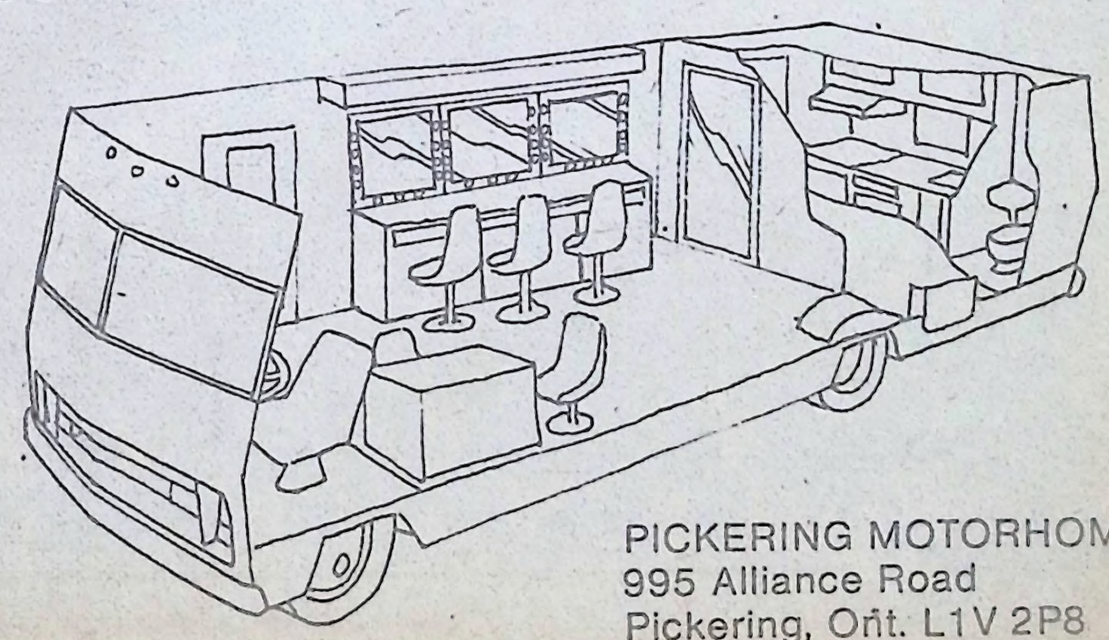

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Television Production, Wave Of The Future

TORONTO — The difficulty in finding investors and in obtaining distribution for Canadian films has led several people to ponder the future of the Canadian film industry. Should we be trying to compete with the Americans in the feature film market, where, while the potential profits are immense, so are the potential losses? While an investor may wish to shelter his money under the capital cost allowance, he rarely has any desire to actually lose it, and there is no surer loss than a picture which is shelved.

Robert Barclay, the executive director of the Director's Guild of Canada, sees a movement toward production for television as an inevitability. "If you look at feature film finance through the CCA, the cost of a broker, interim financing, and a prospectus can inflate the cost of a production by as much as one-third of the budget. A director thinks he has a $5 million picture, but it turns out he only has $4 million to put on the screen."

In addition, Barclay believes that the production of television movies is more economical. "You are talking about a less speculative budget, $1.5-2 million rather than $6-10 million, with a contract for payment on completion. You can go to the bank if you have a contract and the money will cost you far less."

Toronto-based producers are not quite so sure that Canada is ready for television movies. Jon Slan, the producer of feature films (**Fish Hawk, Proper Channels**) and TV-movies stated that "You can't make TV movies in Canada — what the CBC euphemistically refers to as drama — because to make a TV movie you need three times what the CBC will pay. That's why my TV movies have been American (**Kavik: The Wolf Dog, An American Christmas Carol**).

Slan's concern was echoed by Pat Ferns, of Nielsen-Ferns International. However, he saw the production of TV movies and mini-series as a decision a lot of producers were going to come to. "We are a TV company, and our productions are not dependent on the capital cost allowance. We are seeking pre-sales and international partners. People don't realize that there is an enormous interest in Canadian dramas, if they are any good. **Pélagie-La-Charrette** was the first non-French novel to win the Prix Goncourt (France's most prestigious literary prize) and some French producers wanted to know who had the rights. No one did, so we bought them and are now doing it in co-production. We've just completed a deal with Yorkshire Productions in England to do **Wilderness Man**, a mini-series about Grey Owl."

According to Ferns, Nielsen-Ferns has little difficulty in finding international partners. "The real problem is finding domestic money — the prices the CBC offers are not high enough to make independent production viable, and they are really the only domestic market. In other countries, the costs are recouped in the native country, and sales to the rest of the world are treated as gravy."

Roman Melnyk, who is in charge of purchasing independent dramatic productions for the CBC, agrees that financing is a problem — especially for an expensive program — but feels that CBC does buy a lot of drama. "CBC involvement in a project will also open a lot of doors. We are often the first company to make a commitment and can offer a fair assessment of the product."

Melnyk feels that CBC-2 will help independent producers by offering more hours of time to independent drama. Yet, in an intervention at the Canadian Radio, Television and Telecommunications Commission (CRTC) hearings on the establishment of the second network, the Canadian Film and Television Association (CFTA-Pat Ferns, president) and L'Association des producteurs de films du Québec (APFQ) stated that the inadequate presentation of funding for the second network indicated that CBC-2 would be "a potential distillation of the deficiencies of the first network."

The CFTA intervention also asked for assurances that the second network would stay out of Pay-TV, which is one avenue that all producers of independent television drama see as a route for fuller financial support within Canada.

A 1980 survey commissioned by the CFTA indicated that, in relation to independent television producers in other countries, producers in Canada were in a financially inferior position. CBC pre-sale contributions to independent producers was only 26.88% of total production cost, while pre-sales to clients other than the CBC (largely sales to clients outside the domestic television market) accounted for 39.17% of production costs.

Despite the portrait of gloom painted by the survey, independent TV drama has certain advantages over theatrical feature production according to some established producers of TV drama. Rob Parker, the vice-president of programming for Norfolk Communications, feels that there is far less "downside" risk because TV is an insatiable market. "TV offers investors a chance to participate in more different things than features do — investigative documentaries, for example, or historical drama — high prestige, rather than high profit items. We are also able to get some 'corporate citizenship'

(cont. on p. 13)

Trade Winds

HOLLYWOOD — In Variety's list of top-rental films of 1980, five Canadian pictures appear on the list. The figures reported are the domestic rentals returned to the distributors, not the actual box-office gross. Tied for 53rd place were Simcom's **Prom Night** (Avco Embassy) and Cooper-Cohen's **Middle Age Crazy** (Twentieth-Century Fox) with returns of $6 million. Number 60 was the Joel B. Michaels-Garth Drabinsky production, **The Changeling** (AFD), which brought in rentals of $5.3 million. Farther down the list were two Harold Greenberg/Astral films, **Terror Train** (Twentieth-Century Fox) in 81st with returns of $3.5 million and **Death Ship** (Avco Embassy) placing 102nd with $1.75 million.

CULVER CITY — MGM, in a precedent setting move, has announced that it will no longer start any movies with a direct cost of more than 15 million dollars, and will attempt to hold productions to $10 million. It remains to be seen if this will have any effect on Francis Ford Coppola's current project for **Metro**, which is said to be budgeted at $20 million.

SYDNEY — Recent tax incentives established in Australia have changed a policy of the Australian Film Commission; it will no longer recoup its investment in second place, but will receive returns pro-rata with other investors. In a recent meeting, the AFC also approved profit sharing investment totalling $479,458 Aus. and outright grants of $106,096 Aus. Said general manager Joe Skrzynski, the monies represented the AFC's "continued encouragement and assistance towards smaller budget dramas and documentaries."

HOLLYWOOD — According to trade reports, **Tribute**, Garth Drabinsky and Joel Michael's latest production, has over $100,000 in its first limited run showings, including single week grosses of $30,000 at New York's Coronet Theatre and $29,000 at L.A.'s Avco III.

Elsewhere on the Canadian grosses front, David Cronenberg's Avco Embassy release, **Scanners**, racked up $100,000 in its first day in four New York theatres. Filmplan International, the Canadian producers, are already calling **Scanners** "this year's **Meatballs**" and predicting grosses between $15 and $20 million.

CBC-2 Hearings

(cont. from p. 1)

Group, Conestoga Satelite Services, the Canadian Association for Adult Education, Douglas Baer, Council of Canadian Filmmakers, Canadian Film and Television Association (also representing the Association des Producteurs des Films du Quebec), the Association of Canadian Television and Radio Artists, the Canadian League of Composers, the Canadian Association of Publishers, Artists and Composers, the Canadian Association of Professional Dance Organizations, the Canadian Broadcasting League, the Lively Arts Market Builders Incorporated, and the National Film Board of Canada.

Following the interventions, the CBC was allowed time for rebuttal, followed by a final round of questions from the commissioners.

Al Johnson, CBC president, summed up the need for the second network thusly; "CBC-2/Tele-2, with its low budget and economical method of operation, will make available to the Canadian people over 3,000 hours of Canadian programming per year. If the same amount of money were spent on replacing American/foreign series on our basic television services, we could replace three half-hour foreign drama series, for about twenty-six weeks a year — that's about 40 houirs of additional Canadian programming per year — compared with the 1500 hours of Canadian programming which would be exposed on each of CBC-2 and Tele-2."

Yet some of the interventions attacked the idea of a new network in strong terms. Jack McAndrew, former head of CBC-TV Variety, claimed that "there is a certain illogic inherent in the premise that the fragmentation of the total audience available to all television networks can be corrected by the addition of another network."

The Canadian Film and Television Association intervention titled "More is Less..." accused the CBC of launching the new network with insufficient financing and expressed fears that "To launch a new service with inadequate financial resources in the hope of things getting better downstream is a recipe for disaster." The CFTA also expressed concern that the original design of the new networks, as an outlet for independent production and the National Film Board, now seemed to be an outlet for the product of the regional CBC.

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CFTA / APFQ

Adequate Funding, Key To CBC-2 Success

A joint submission to the CRTC hearings on the possibility of second channels for the CBC and the Société-Radio Canada was made by the Canadian Film and Television Association and L'Association des Producteurs de Films du Québec. The two associations represent the bulk of the independent television and short film producers across Canada in both the English language and the French language. In addition, they represent feature film producers, distributors, suppliers and other service sectors of the Canadian television industry.

Funding

In the CBC/SRC proposal there is no mention of the funding of the new services that are promised. What can be deduced from the draft program schedules provided is that very little money is going to be available for programming — particularly for original programming. There is an old adage that at CBC/SRC, producers either receive air time or money but never both. It would be unfortunate if this philosophy were to characterize the second channel. We see a substantial amount of air time becoming available with virtually no program money to support it. It is a serious strategic mistake to launch an important new venture on shoe-string funding. It would have been better had the Corporation stated clearly what a proper service would cost and then let the powers that be determine whether such funding could be made available, based on the merits of the arguments presented. To launch a new service with inadequate financial resources in the hope of things getting better downstream is a recipe for disaster. If the ship is not given a proper launching it has no hope of sailing through the storms which inevitably lie ahead.

Thus, we can only assume that the funding of CBC-2 and Télé-2 will come substantially from existing monies. Our recommendation is "new service, new monies", not "new service, what monies?"

The Effect on Existing Television

Services of CBC & SRC

A diversion of funds into these new services will result in altered priorities for the first channel. On the English-language side this will coincide with the shifting of the National News to 10:00 p.m. These two costly initiatives will severely restrict CBC's ability to fulfill current commitments and to meet existing priorities. One hardly dares to think of the effect on those departments within the Corporation (for example, Drama and Variety) which are attempting to produce popular programming to command large audiences. These departments are already inadequately funded and a further freeze will do untold harm. As regards the independent production sector we have already been informed that there will be no shift in the status quo unless CBC funding is increased. Thus we foresee no major change in our predicament despite assurances that were made to us.

CBC-2 does little to address the threat of American cultural dominance that is challenging English Canada. To provide more cheap Canadian programming will do nothing to head off this threat. The solution to the problem of U.S. dominance is to find a way to put more money at the disposal of Canadian producers so that they can create Canadian programs capable of competing with U.S. programs and which Canadian audiences will **choose** to watch. It is our belief that part of the solution lies within the area of Pay Television. However, it is the problem which CBC producers on the first channel should be trying to address and for which CBC management should be attempting to find more program dollars. We appreciate that the sample program schedules for CBC-2 and Télé-2 are only samples — but they are all we have to go on. The new services could regrettably perpetuate the notion that Canadian programming is cheap programming.

The Audience

We must ask ourselves for whom is CBC-2 and Télé-2 intended? It seems to be very much a minority channel though it could fulfil some useful function in the area of repeat telecasting of quality Canadian programs. But if its main function is to provide repeats, could this not be devised on a much more practical basis? The repeat function might be to offer an alternative time period within the same week of transmission, thus adding significantly to the opportunities for Canadians to watch Canadian programming. It would also efficiently utilize existing promotional effort. However, what is proposed will again be one-time showings which are likely to be lost on a restricted channel (which CBC-2 and Télé-2 must inevitably be). Repeats alone do not justify a second service.

Let us make no mistake, this will not be PBS North, nor will it be the equivalent of BBC-2. While some of the promise in the initial plans for CBC-2 and Télé-2 indicated that such comparison might be possible, many of the major areas of innovation and experimentation seem to have been removed from the draft program schedules. Nor is there real opportunity for piloting ideas on one channel for more fuller development on the other.

Our initial enthusiasm for CBC-2/Télé-2 was based on the original presentations made to us by CBC/SRC which combined exciting initiatives with reasonable resources. Where are the 'reasonable resources' in the current proposal?

Original Programming

If one takes away the repeats, what is left in terms of the original programming on CBC-2 and Télé-2 as presented in the draft program schedules? Much of it could end up looking like radio in front of television cameras — more talk than creative excitement. CBC-2/Télé-2 was originally designed as an access point for independent production and the work of the National Film Board. It seems more like an access point for CBC regional production.

If CBC-2 is to assist the regions in creating material for the network, they must be given adequate budgets. Otherwise this will simply be forcing truly regional fare on a national audience which has no real interest in such material. This will discredit regional aspiration at a time that demands understanding and in a country that does not need divisiveness.

Again, promises to the independent production sector are fudged and we see very little opportunity to alter the situation of the independent television and short film producers. It is vital that CBC/SRC is able to pay prices to independent producers which cause productions to happen. A recent CFTA survey revealed the difficult market environment in which Canadian independents operate.

We should also note that each evening's programming will be recorded in advance and delivered by satellite overnight. This severely limits the topicality and flexibility the programs provided. Imagine a truly topical arts magazine: how would it look when dealing with a fast-breaking crisis? To be twenty-four hours old is to be completely out-of-date.

CBC-2: Sample Program Schedule

For the English-language independent producers there is nothing in the sample program schedule that promises any new deal. We see an elitist game show entitled **Quotations** which will be shot in-studio — presumably a CBC studio — and we have one remote "in concert" show which will again, no doubt, be shot by a CBC mobile unit.

We see nothing in the schedule that will rekindle the kind of creative sparks that used to fire Canadian television. Remember that CBC was on the leading edge of what television could do in the late fifties and early sixties. But Canadian talent drifted away to Hollywood and to Britain where it successfully contributed to the extending of television frontiers. Former CBC producers and directors did not leave with the promise of financial reward and safe jobs: they left for freedom and opportunity — choices that CBC was no longer providing.

Télé-2: Sample Program Schedule

Radio-Canada viewers will be very frustrated by the Télé-2 experience which could have been made more stimulating and enriching. The proposed programming of this second network offers nothing new on the cultural scene, and how could it be otherwise when 80% of the Télé-2 programming is already identified as re-runs from the first channel? As presently defined by SRC management, this network bears close resemblance to an in-house museum and such a conservative vision is most surprising to find in our media-conscious, media-oriented society.

Furthermore, the few original programs to be produced specifically for Télé-2 have been conceived with a sad lack of imagination. Ironically, these "illustrated radio" programs, far removed from current public taste, have been earmarked for production by independent producers. Télé-2 should have been a major event in the cultural life of francophone viewers. Unfortunately, it will all too soon be seen for what it is: a storm in a teacup, with very little steam and no true significance.

Conclusion

One of our members suggested that perhaps we should withdraw this intervention and support this proposal if CBC/SRC will give us an assurance that it will keep out of Pay-Television. To ask for a second channel and Pay-TV, given the limitations of the first service, bespeaks a lack of self-criticism that is disturbing.

We need to re-examine the creative environment of our major cultural institution. Our fear is of a creeping expansion of the public sector into all areas of creativity and culture. We believe that there is nothing better than competition in ideas and programming so that excellence is encouraged and choice is provided.

Regrettably, this particular version of CBC-2/Télé-2 does not fulfil the expectations we had held for it. We hope that the CRTC will examine carefully the financial implications of the CBC/SRC submission after listening to the many voices of concern that will be heard from all sectors of the industry.

We will support CBC-2 and Télé-2 if adequate new funding is provided to the service. We can only work in partnership with CBC/SRC if there is something to share. Strategically we fear that CBC/SRC would make a serious mistake to proceed without new monies for the service. Unfortunately, we see in CBC-2 and Télé-2 a potential distillation of the deficiencies of the first channel, so that, in a curious way, this new initiative would produce a situation in which 'more is less'.

Eavesdropping

(cont. from p. 4)

And I had my heart set on making it through **Deathship** and **Nothing Personal** in the same day."

– "They were making up the script as we went along. I wasn't sure whether I was going to be beaten up and raped or thrown through a window."

– **"It Can't be Winter...** has sort of an Ozu quality." "That slow, eh?"

– After **Les bons débarras**: "That's so Canadian I can't stand it."

More serious gossip at the Academy screenings indicates strong support for three pictures: **Les bons débarras, L'homme à tout faire,** and **The Hounds of Notre Dame,** which must be ranked as a definite sleeper.

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Drats Gets Its Music Together

TORONTO - Nelvana Limited, has announced the package which will provide the music for **Drats**, the animated feature which has been described as "original story of romance and evil; an allegory that explores the power of music and the abuses of that power."

One of the male leads, Omar, will be sung by Cheap Trick, the American pop group. The other male lead, MOK, will be voiced by Lou Reed, the patron poet of New York's Lower East Side. The female lead, Angel, will be played by Blondie's lead singer, the ubiquitous Deborah Harry. In addition, Earth Wind and Fire will be writing and performing a song for a futuristic dance sequence.

All of the songs for **Drats** will be original works, created exclusively for the film. Cheap Trick has already begun recording and the other artists are expected to begin recording sessions late in January.

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Call'em

by Linda Shapiro

People, People, People

Muriel Sherrin, former general manager of the Shaw Festival, has been appointed executive producer of the Stratford Festival. Sherrin worked under the reign of **John Hirsch** at CBC TV Drama, and while Hirsch puts the finishing touches on the Seattle Repertory Theatre where he's currently based, Sherrin will be initiating his 1981 Stratford season.

John Sime, director of the Three Schools of Art, has now become a supporter of modern dance. Beginning January 30, Sime has booked the Poor Alex Theatre for Dance Ontario which will showcase a variety of troupes every weekend from Friday to Sunday. Sime is charging the princely rental fee of $10.00 per weekend, with everybody pitching in to clean up the theatre for their opening nights. A dancing good deal!

Charles Templeton has just completed his first play entitled The Cosy Tearoom. His latest novel, The Third Temptation, is being published in the United States by **William Morrow.**

Actress/singer **Judith Lander** took a one-night break from the highly successful and long-running I'm Getting My Act Together and Taking It On The Road. She appeared with Montreal's Les Ballet Jazz where she sang her own composition entitled Diary, based on the journals of author **Anais Nin.**

Worth Listening To

According to the Bureau of Broadcast Measurement, AM radio station CFRB attracts Canada's largest weekly audience. CHUM AM is second with CFTR trailing closely behind. CBL fell slightly and CKO FM, the all-news-station, lost considerably. And the evergrowing popularity of FM stations just keeps on growing. CHUM FM, Canada's first FM station, increased by 100,000 listeners, with Q 107 offering some competition. And as for the voices behind the throne, CFRB's Wally Crouter, CKEY's Keith Rich, CFTR's Jim Brady, CHUM AM's Jay Nelson and Q 107's Scruff Connors seem to have the ears of the city.

Although the Canadian Opera Company's performance of Norma doesn't begin until the end of April, **Joan Sutherland**'s performances are almost all sold out. Unfortunately because of her availability and time restraints at O'Keefe Centre, there can be no holdovers.

Commercials Too Tacky To Tolerate

The television commercial in which **Allan Cherry**, proprietor of a clothing and fur emporium named after himself, of course, escorts us on a guided tour of the premises, prancing and posturing around like a four letter word beginning with "p" and ending with "z". What he neglects to display are his salespeople who attack potential customers with the relentless gusto of a barracuda in heat.

The television commercial for Carling O'Keefe's new beer called Buckeye, packaged and advertised on the theme of the Great Ontario outdoors. Buckeye is being positioned to grab that macho heavy ale market and to convince the guzzlers out there that the buck stops with Buckeye. Gimme a break... preferably milk.

And In Conclusion

In response to that soulful tune, "Hey Buddy can you spare a unit?", the answer is "yes".

ORGANIZATIONAL NEWS

AMPIA
Alberta Motion Picture Industries Association
(403) 424-4692

Annual Meeting and Next Film Awards

The 1981 Annual Meeting of AMPIA will be held in Banff in conjunction with the BANFF INTERNATIONAL FESTIVAL OF FILMS FOR TELEVISION. The Festival will be held in Banff from September 20th to 30th, with Awards Night taking place on Tuesday evening, September 29th. AMPIA is now investigating the possibility of having the Annual Meeting the previous evening, i.e., Monday, September 28th, for the convenience of members who wish to take in the International Awards the following day.

Meanwhile, Marke Slipp is busy making plans for the next provincial awards presentations. The date for AMPIA's Eighth Annual Film & Television Awards will be February 13th to 15th, 1982. A possible central location for the seminars in conjunction with the Awards Program is the Citadel Theatre in Edmonton, with a possible location for the Awards Banquet being the Macdonald Hotel.

NFB / U. of A. / Alberta Culture Seminar

David Banigan is the Symposium Director for a special Seminar being sponsored jointly by the National Film Board, the University of Alberta, and Alberta Culture, to feature personalities such as Robert Altman, Barry Healey and Micheline Lanctôt. Series tickets for three special evenings are available, and can be obtained through the AMPIA office. Dates: 18, 19, 20 February. Place: Ziedler Hall, Citadel Theatre, Edmonton. Cost: $30.00 for the series of three evenings.

Here's what's happening, David tells us: Wednesday, February 18th — Altman will show **Health**, and will discuss it and related topics. Thursday, Feb. 19th — Healey shows **Out Takes** (a 35mm short on film production), and leads in discussions with emphasis on short dramatic films. Healey, for those of you who haven't had occasion to bump into him, was one of the producers of **Grey Fox**. Friday, Feb. 20th — Micheline Lanctôt shows **The Handyman**, and leads in discussion.

The cut-off date for purchase of tickets is February 6th. Sales are limited.

AMPIA Gets Its Own Office

The Alberta Motion Picture Industries Association, which has been sharing office space at 347 Birks Building in Edmonton for the past seven years, moves into its own office at the end of January. Just one door west on the same floor of the Birks Building. Room 345 to be exact.

Hazel Hebert, formerly of Cine Audio Ltd., is now Executive Assistant for AMPIA on a full-time basis, with the possibility that in the next month or two she will take over as Executive Secretary.

BCFIA
British Columbia Film Industry Association
(604) 684-4712

New Slate For 1981

The first meeting of the Board of Directors of BCFIA for 1981 was held 13th January over supper at Werner Aellan's "La Raclette." The election of officers saw Peter Bryant take over from Keith Cutler as President; and replacing John Taylor as Vice-President were two third-year Board Members, Ron Orieux as First and John Bartley as Second Veeps, respectively.

John White agreed to stay on as Secretary, and Laara Dalen was elected Treasurer.

Committee Chairpersons will be announced at the General Meeting next Wednesday night (the 28th January, 8 pm, Robson Square Media Centre).

Minutes for the well-attended Board Meeting were taken by Pat Yoemans, who has agreed to be the BCFIA's part-time receptionist/secretary at 1237 Richards.

The Rule of the Iron Fist

This is not another Kung Fu movie but the theme of leadership we can expect from new president Peter Bryant, in his words. "The two qualities lacking in the last decade were humour and ruthlessness, and it's time to set things straight. The presidency will be modelled after other famous presidents, notably President Sonny Barger of the Hells Angels, and President Attila of the Huns. If there are any problems this year that need rectifying the President plans to call Rocco in Detroit and send for the guy with the knuckles and the midget who does the talking."

"When all else fails, we resort to violence and intimidation," the new president says. "SO COME TO THE NEXT GENERAL MEETING! THIS MEANS YOU!»

Our first priority of the decade is to convince Nelson Skalbania to bring the Oakland Raiders to Vancouver. With an NFL franchise we no longer have to feel second class citizens to the East. There is more than one way to join the big leagues. The B.C. Film Industry can coattail in with the Raiders."

Culture Vultures

Among tasks confronting the new Board is a brief to the Federal Culture Policy Review Committee, with a deadline of 9th March. There will be public hearings on this in May in Vancouver. John White tabled a Discussion Guide to aid the BCFIA committee, which includes Laara Dalen, Bob Nicol, Barbara Evans, Keith Cutler, and Karen Laurence. The document deals quite extensively with the CBC, NFB, Canada Council, and feature film distribution. A somewhat startling figure is the Net Expenditure on Culture, 1980-81, Federal Agencies and Programs: $926,600,600!

Anyone interested in contributing to the work of the BCFIA Cultural Review committee should leave their name with Pat Yoemans or check with a member of the committee at Wednesday night's General Meeting.

Screenwriters Series

The spring seminar will be for six consecutive weeks this year. The BCFIA is sponsoring a lecture series by six well known screenwriters, to be held at the Robson Square Media Centre.

The series is modelled on the highly successful one presented in Toronto by the ACTRA writers. Since film is as much a writers medium as a directors medium, this series should be of interest to the film going public. In Toronto more than eight hundred people were in attendance. More details of the lecture series will be given later.

CFDC

Conclusions Of Co-Pro Study

These are the Conclusions, drawn from the Study of Co-Productions 1963-1979, and published by the Canadian Film Development Corp. The study was done by Michael Spencer, former executive director of the CFDC.

Despite imbalances on the creative side in recent co-productions, there is no doubt that the Canadian film industry has benefitted from the co-production treaties with France and the U.K. The co-productions produced under these treaties have had total budget of $81 million and almost half of this amount has been spent on Canadians and the Canadian film industry. Canadian technicians, actors and actresses, studios and laboratories have been gainfully employed. Given the fact that both the U.K. and France have long histories of feature film production, and we actually created our industry from nothing (or almost) in 1968, we could hardly hope for better.

The experience Canadian producers have acquired from working on co-production films has been invaluable. A producer, more than any other member of the film production team, must learn by doing, and it is significant that the producers who are active today are often the ones who were learning the ropes on early co-productions. In producing these films they had to work with more experienced producers in the other country. No doubt they were outmanoeuvred from time to time but they have learned enough not to be in the future. As well, production managers, camera assistants and others have profited from working with experienced members of foreign film industries. Canadian film people cannot afford a chauvinist attitude toward really good collaborators from abroad.

There is also a down side, as readers of the above analysis will recognise :-

There has been a lack of original Canadian material in the subjects chosen for co-production in recent years.

Canadian directors have been passed over by Canadian producers in favour of big international names, especially from France.

Canadian writers have been in a minority in all co-productions.

Canadian directors of photography are not featured prominently in the films produced under the U.K. treaty.

The treaty with Israël has only worked sporadically and the treaty with Germany has not worked at all.

The treaty with Italy has only resulted in Italian films being produced (e.g. A SPECIAL DAY). Considering the date on which it was signed, it is surprising that more cooperation has not developed with the Italian film industry, as has occured with the French.

These however are not factors which suggest that the treaties should be scrapped, rather the Canadian competent authorities should be more vigilant to assure the overall balance is maintained during the life of each treaty. It is no longer necessary to accept the argument that Canada should make concessions now to benefit later.

On the administrative side, there have been delays in obtaining final approvals from the Secretary of State in Canada. In the Ministries of Culture in France and Italy and in the Ministry of Trade in the U.K., the power to approve co-productions is delegated to the head of department level. In Canada, Ministers have insisted on personally reviewing the files. This appears to be an unnecessary delay in what should be a routine procedure.

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PRODUCTION GUIDE

by Del Mehes and Yves Gagnon

FEATURES IN PRODUCTION

The above is a list of films in production (actually before the cameras) and in negotiation in Canada. Needless to say, the films which are still in the project stage are subject to changes. Films are listed by the name of the company which initiated the project, or with which the project is popularly associated. This is not necessarily the name of the production company. Where the two companies are different, the name of the production company, if known, is also given. In instances where a producer has asked us not to list a project, or to withhold certain credits due to ongoing negotiations, we have respected his request.

Please telephone additions and up-dates information to:
CineMag (416) 366-0355 or (514) 272-5354.

Film credit abbreviations. d. director asst. d. assistant director sc. script adapt. adaptation dial. dialogue ph./dop. photography sp. ph. eff. special photographic effects ed. editor sup. ed. supervising editor sd. sound sd. ed. sound editor sd. rec. sound recording p. des. production designer art d. art director set dec. set decorator m. music cost. costumes l.p. leading players exec. p. executive producer p. producer assoc. p. associate producer line p. line producer p. sup. production supervisor p. man. production manager p.c. production company dist. distributor. An asterisk (*) following the film's title indicates financial participation by the Canadian Film Development Corporation.

Balkan Productions
(416) 928 0847

The Amateur

Principal photography began December 15, 1980 on 12 weeks shooting in Toronto (7 weeks), Washington, D.C. (1 week) and Vienna, Austria (4 weeks). Estimated budget $10.5 million. p.c. Balkan Productions (A Division of Tiberius Film Corporation) p. Joel B. Micheals, Garth H. Drabinsky d. Charles Jarrot sc. Robert Littell p.des. Trevor Williams d.o.p. John Coquillon ed. Richard Hasley p.man. Marilyn Stonehouse cast. Clare Walker/Walker-Bowen Inc. (416) 653 6500 pub. Lynda Friendly/First Performance Public Relations (416) 960 8900 l.p. Marthe Keller, John Savage, Christopher Plummer.

Ciné Groupe Inc.
(514) 524-7567

Mish Mash

A television serie for children of 26 programs, 15 min. each. Shooting began on October 20 with an estimated budget of $843,000 p.c. Ciné Groupe Inc. assoc.p. EDEC Inc. exec. p. Jacques Pettigrew p. man. Yves Michon p. sup. Sylvie Leduc d. André Roussil, Nicole Duchesne sc. Klinent Denchev dial. and Michon p.sup. Sylvie Leduc p. sec. Martine Parent d. André Roussil, Nicole Duchesne sc. Klinent Denchev dial. and adapt. Pierre Charbonneau asst.d., cont. Sylvie Leduc set dec. Marcel Blondeau sd. André-Gilles Gagné props Robert Desautels light Viateur Paiement d.o.p. André Leduc asst.d.o.p. Édouard Faribault stills Philippe Bérard music François Asselin, Pierre Charbonneau (words) l.p. Klinent Denchev

Heavy Metal Animation Co. Inc.
(514) 842-2517

Heavy Metal

Photography began in the middle of October 1980 in Montreal, Ottawa and London, England on this animated feature made up of 10 shorts stories taken from Heavy Metal magazine. Budget $7.3 million. Production by Michael Mills Productions Ltd., Boxcar Films Ltd., Atkinson Film Arts Ltd. (Ottawa), Halas & Batchelor (England). p. Ivan Reitman exec. p. Len Mogel asso. p., p. man. Peter Lebensold p. sup. Christine Larocque art. d. Michael Gross sc. dial., adapt. Len Blum, Daniel Goldberg d. Gerry Potterton ed. Janice Brown aud. ed. Peter Thillaye aud. mix Austin and Joe Grimaldi mus. Elmer Bernstein, Bob Ezrin voices August Schellenberg, John Stocker, Joseph Golland

I.C.I.
(416) 597-0188

Anne and Joey

A feature length film, began shooting Dec. 15, 1980 and will finish on Feb. 9, 1981. p. Anthony Tudhope co-p. Anthony Azzopardi d. Martha Coolidge art d. Ninkey Dalton d.o.p. Daniel Hainey sd. Dan Latour sc. Leonard-John Gates, Judith Thompson, John McDonald p. man. Anthony Mackinnon l.p. Laura Harrington, Joe Mastroianni.

International Cinema Corporation
(514) 284-9354

Quest for Fire

A co-production between Canada and France. Estimated Budget $9.5 million. Shooting began on Oct. 21 in Scotland and Kenya, and stopped at the end of Dec. 1980. They will start shooting again in Canada in Spring '81 after the snow melt. p.c. Cinétrail Inc. p. John Kemeny, Denis Héroux, Claude Léger p. man. Matthew Vibert p. coord. Barbara Shrier compt. Leslie Kemeny p. acct. Micheline Bonin asst to p. Anne Burke unit man. Peter Bray p. sec. Angela Heald sc. Gérard Brach, from the story by Rosny-Aisne d. Jean-Jacques Annaud a.d. Peter Bray, Charles Braive d.o.p. Claude Agostini light John Berrie 1st cam. Al Smith 1st cam. grip Carlo Campana 2nd cam. Keith Wood focus puller George Bottos 2nd cam. loader Christophe Bonnière 2nd camp. grip André Ouellette gaffer Maris Jansen elect. Frieder Hochheim sd. mix. Claude Hazanavicius boom Denis Dupont art. d. Guy Comtois props Enrico Campana, Gareth Wilson ward master John Hay ward mistress Renée April ward asst. Blanche Boileau make-up Lyne Desmarais, Michèle Burke, Joan Isaacson, Suzanne Benoît, Marie-Josée Lafontaine sp. effx. asst. Neil Truffonnovitch const. man. Claude Simard carpenters Jos Girard, Jean-Guy Proulx, Normand Richer, Richard Boucher cast. Andrée Champagne pub. David Novek and Associates stills Takashi Selda ed. Ian McBride ed. asst's. Sidonie Kerr, Glenn Berman stunt coord. Jerome Tiberghien

Lightscape Films
(416) 964-1575
(416) 465-1098

The Music Of The Spheres

Shooting began Oct. 4, 1980 in Toronto. Budget: $110,000. A scifi comic horror film shot in English and French p. Anthony J. R. Lancett, Philip Jackson exec. p. Anthony J.R. Lancett d. Philip Jackson d.o.p. Nadine Humenick sc. Jackson, Gabrielle de Montmollin miniatures Michael M. Sloan prod. man. Gabrielle de Montmollin asst. dir. Tim Eaton continuity Ann McGibbon l.p. Anne Dansereau, Kenneth Gordon, Ken Lemere, Sandy Kyser pub. Janis Ludman (416) 626-5465

National Film Board of Canada
(514) 333-3333

Calypso St-Laurent

The summer shot is finished; photography will begin again in the Great Lakes in December when the lakes are frozen over. Estimated budget: $800,000 to $1.2 million p.c. NFB and La Fondation Cousteau in a 50-50 proportion p. Jacques Bobet d. Jacques Gagné d.ph. Guy Dufaux. Technicians will be chosen directly from the Cousteau team. 4 month shoot; estimated running time between 120 and 180 minutes.

A Coop

A documentary on the Eskimos to be shot in three parts: Sept. 3 to Sept. 16, Oct. 15 to Nov. 15, and Jan. 15 to Feb. 15. Crew from Sept. 3 to Sept. 16: p. Jean Dansereau d. Maurice Bulbulian cam. Roger Rochat asst. cam. Serge Lafortune sd. Claude Chevalier

Nuns

A one hour documentary. Shooting began early this Sept. and should end on April 1981. With a budget of $350,000. p. Signe Johansson exec. p. Kathleen Shannon research Holly Dressel, Elizabeth Schwartzbaum d. Margaret Wescott cam. Suzann Trow cam. asst. Bonnie Andrukaitus sd. Ingrid Cusel elec. Roger Martin loc. buss. man. Eva Zebrowski

Nelvana Ltd.
(416) 863-0091

Drats*

Animated feature in production since Feb. 1, 1980. p. Patrick L. Loubert, Michael Hirsh d. Clive A. Smith p. man. Rory King, Dale Cox designer Frank Nissen d.o.p. Lenora Hume ed. Scott LaBarge sp. eff. (EASE): Keith Ingham tech. sup. Dennis Brown unit d. Greg Duffell, Ken Stephenson

PROJECTS IN NEGOTIATION

ASA Production Inc.
(514) 288-4011

Hit and Run*

To begin principal photography in Montreal on a $5 millions budget on April 1981. p. Joseph F. Beaublen, Nicole M. Boisvert p. man Lyse Lafontaine d. Robin Spry sc. Doublas Bowie, Arthur Fuller, Spry, based on the book by Tom Alderman.

Association Coopérative de Productions Audio-Visuelles
(514) 849-138-

Baie James

Projected for 1981, one feature film and a dramatic television series of 6 episodes p.c. Les Productions La Grande p. Bernard Lalonde, René Guiessaz, Francine Saia sc. Louis Saia in consultation with Denys Arcand.

Astral Bellevue Pathé
(514) 748-6541

Rolling Stone

p. Harold Greenberg exec. In charge of prod. Don Carmody

Porky's

To be shot in Florida, USA, in February 1981, with an estimated budget of $5 million. p. Harold Greenberg sc., d. Bob Clark

Captured

Shot in 1981. p. Harold Greenberg d. Ted Kotcheff

Sketch Life

p. Harold Greenberg d. Stan Daniels.

Black Rose Films
(416) 366-2481

The Cellar

Pre-production has begun on this $1.5 million film to shoot in Jan. 1981 in Toronto with a ACFC crew. p. David Koyle p. man. Jason Paikowsky d., sc. Boon Collins l.p. Eddie Benton, Tony Crupi, Marilyn Staley.

Bloody Good Production
(514) 861-5278

Dracula Superstar

To begin in the Spring, 1981 in Montreal with a $3.5 million budget p. Peter Lebensold, Richard Lightstone, James Kaufman

B.M. Film Co. Inc.
(514) 844-1300

Break Away

To be done in 1981 p. Bruce Mallen ass. p. Carol Klein exec. p Michael Gilbert

Bruce A. Raymond Productions
(416) 485-3406

The Nielson Window

To begin in May 1981 in Alberta with a $4 million budget p. Bruce A. Raymond sc. R. John Hugh

Canamedia Productions Ltd.
(416)482-0701

Houseguests

January in Toronto p. Les Harris line prod. Rob Iveson casting Walker bowen ed. Ken/Pepler Productions.

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PROJECTS IN NEGOTIATION

Canamere Films Ltd.
(519) 453-0164

Death To The Donnellys

To begin in 1981 **exec.p.** Roger A. Leblanc **sc.** adapted by Maridon Miller.

Cinak Ltée
(514) 248-3295

Le Sphinx

A feature film for children to be filmed in Quebec, summer 1981 with an estimated budget of $200,000. **p.** Marguerite Duparc **d.** Claude Paquette **col.** 16mm.

Cooper-Rosenfeld
(416) 922-2251

Screwing of the Average Man

Little Picture with Big Ideas

A series of five feature films; all Canadian low budget.

The Resort

Flashpoint

MacTaggart's War

Live, Love, Laugh

Two Kinds of Terrible

Corporation Image M & M
(514) 878-1474

Nightmare

Principal photography to begin in 1981 in Georgia and Montreal. Estimated budget: $6.5 millions, **p.** René Malo **d.** Jean-Claude Lord **sc.** Jean-Claude Lord, Jean Salvy, Jamie Brown, based on a story by Joseph Hayes **l.p.** Richard Gere

Crawley Films
(613) 728-3513

The Strange One*

Special effects photography has begun. Location filming in Toronto, Ireland, Scotland on a budget of $4 million. Shooting begin in the middle of March 1981 **p.c.** Crawley Films Production **p.** Budge Crawley **exec. p.** F.G. Townsend **assoc. p.** (wildlife unit) William H. Carrick **sc.** Barry Lane, adapted from a novel by Fred Bosworth "The Strange One" **d.o.p.** Robert Tyan **ph.** Robert Ryan, Patrick Carey **sp. effects ph.** Patrick Carey, Robert Ryan.

Entreprise de Développement Cinématographique
(514) 527-3433

Les tourtereaux

Principal photography to begin in Summer 1981 in Montreal. Estimated budget: $400,000. **p.c.** Edec Inc., Ciné-Groupe **exec.p.** Paul Beaupré **p.** Jean-Claude Germain, based on a play by Germain **adapt.** Jean-Claude Germain, with Harry Fishback **d.** Harry Fishbach

Filial Productions Inc.
(416) 535-2867

Paul Horn

A documentary to be shot in England, Egypt, India, China, L.A., Victoria on a $400,000 budget, Dec. release **p.** Alan Lane, Phil Desjardins **d.** Phil Desjardins **d.o.p.** Marc Champion **sc. and p.** Alan Lane, Phil Desjardins **exec. p.** K.C. Vallis **p.man.** Ann O'Brien **asst.ph.** Joan Hutton **ed.** Ralph Brunges **sd.** Shibly Samaan **pub.** Ruth Batey (416) 463 6181 **mus.** Paul Horn and others

Film Five Inc.
(416) 595-0015

The Birds of Prey*

To begin shooting in 1981 **p., d.** Daryl Duke **sc.** Clive Exton **ph.** Billy Williams **p.design** Trevor Williams **pub.** Ramsay (416) 960-5433.

Filmplan International Inc.
(514) 849-6051

Diplomatic Immunity

Principal photography to begin summer 1981. Estimated budget $6.5 million **p.** Claude Héroux **exec.p.** Pierre David, Victor Solnicki **d.** Harvey Hart **sc.** Lenny Wise, Victor Solnicki, Fiona Lewis, Zalman King, Lynn Gailer **pub.** Paratel (514) 845-0111 and David Novek and Assoc. (514) 284-2113

Totem

Shooting to begin in 1981 in Montreal with a $6 million budget **p.** Claude Héroux **exec. p.** Pierre David, Victor Solnicki

The Queen

p.c. A Canadian/France co-production in association with Raluca Nathan and Ralux Films **p.** Claude Héroux **sc.** Jean-Pierre Jaubert

A Friend Indeed

Frankenstein

To begin in 1981 **p.** Claude Héroux **exec. p.** Victor Solnicki, Pierre David **sc., d.** David Cronenberg.

Models

p. Claude Héroux **exec. p.** Pierre David, Victor Solnicki **sc.** Charles Dennis.

For Those I Loved

A Canada/France co-production based on the book by Martin Gray **p.** André Djaoui (Producteurs Associés), Gilbert Goldschmidt (Madeleine Films), Pierre David, Victor Solnicki, Claude Héroux (Filmplan International).
To be shot in 1982.

Les Films François Brault Inc.
(514) 465-4920

Louis Cyr*

Principal photography to begin in the Spring 1981 in St-Jean de Matha, St-Jean de Napierville, Quebec City **p., d.** François Bault **sc.** Victor Lévy-Beaulieu.

Finefilm Productions Inc.
(416) 967-5400

Mother Lode

Scheduled for a later summer 1981 shoot in British Columbia on a $5 million budget **p.** Daniel Fine **assoc.p.** Tony Thatcher **sc.** Fraser Heston **l.p.** Charlton Heston.

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Black Rice

Planned for 1981 on location in Hong Kong with a $7 million budget **sc.** Raynold Gideon, Bruce A. Evans.

Reaching

Small Potatoes

sc. John Palmer and Claude Jutra **l.p.** Maury Chaykin, Saul Rubinek.

Harry Alan Towers
(416) 923-3581

SS-GB

A Canadian-U.K. co-pro. to begin in 1981 in Toronto and London, G.B. Canadian budget: $10 million **p.** Harry Benn (G.B.) **exec. p.** Harry Alan Towers **d.** Peter Carter **sc.** Gerald Wilson **adapt.** of Len Deighton's best-seller **l.p.** James Mason, Ralph Richardson, Douglas Campbell, Kate Nelligan, Gordon Pinsent, Rod Steiger **pub.** Stephen Chesley or Clifton Rothman, Stephen Chesley Associates (416) 922-2442.

Southern Cross

A Canadian-Italian co-production planned for 1981 shoot on a $3 million budget. **p.** Harry Alan Towers **d.** Enzo Castellari **sc.** Martin Walger, Peter Welbeck **ed.** Stan Cole **ph.** Alejandro Ulloa **art.d.** Jerry Holmes **l.p.** Sandra Anders, Franco Nero, Glenn Ford, John Ireland, Jacki Chong **pub.** Stephen Chesley and Assoc. (416) 922-2442.

Hazelton Motion Pictures
(416) 961-3212

Kelley!

A period comedy to begin shooting in early 1981 **p.** David Eustace, Nancy Stewart.

Henry Less And Associates
(416) 362-3252

A Piece of the Action

Scheduled to begin, early 1981. **exec. p.** Henry Less.

Hoggar Films
(514) 733-9006

Lointains rivages

Photography to begin in 1981 in France. Spain and North Africa with a $1.5 million budget. **p.** Kamel Rahmouni **sc.** Djamel Benysekhlef from his own novel "A cause du parfum des oranges"

Intercom Films
(416) 366-7773

Luke's Summer

Principal photography to begin in 1981 in the Belleville, Ont. area. Estimated budget: $4 million **p.** Gil Taylor **exec. p.** H.A. Towers **d.** Bill Davis **sc.** Bill Davis, Mimi Davis, Lawrence Holden **pub.** Stephen Chesley Assoc. (416) 922-2442.

International Cinema Corporation
(514) 284-9354

Bethune — The Long March

To begin in 1981 in China, Canada and Spain with a budget of $20 million **p.c.** I.C.C. **p.** John Kemeny, Denis Héroux **d.** Ted Kotcheff **sc.** Ted Allan **pub.** David Novek Assoc. (514) 284-2113.

Kingspence Financial Corp.
(416) 363 9281

Do You Know Where Your Parents Are?

p. Tom Kerschner **d.** Mario Azzopardi.

Kuper Prod.
(416) 961-6609

Child of the Holocaust

p. Jack Kuper **sc.** Jack Kuper, from the book by Jack Kuper.

L.N. Film Ltd.
(514) 527-2356

Frankencar

An action film to be shot on location on the various Canadian raceways in early 1981. Estimated budget: about $2 million. Some photography to be done in California. **p.** Didier Farré **d.** Paul Bartel.

Manitou Productions Ltd.
(416) 924-2186

Go Boy

Scheduled to begin in 1981, **exec. p.** Ralph Ellis **p.** William Davidson **sc.** Davidson, based on autobiography by Roger Caron **consult.** Roger Caron **assoc. p./research** Angela Calvert

Don't Hit The Panic Button

Scheduled for 1981, **exec. p.** Ralph Ellis, **p.** William Davidson **p. coor.** Angela Calvert **sc.** William Davidson and Martin Lager, based on a story by Lager.

Mega Media Productions

Through The Eyes of Tomorrow

A series of eight 100 minute features for television. The first, The Man Who Cried Alien begins June 1981. Others in the series entitled: Terror at the Edge of Time, No Place Like Paradise, The Nightmare Ward, The High Frontier, The Final Game, and Dominant Blue. **p.** Tibor Takacs, Stephen Zoller **d.** Tibor Takacs **sc.** Stephen Zoller.

Merlin Productions
(514) 341-4242

The Adventures Of Johnny Moon

In discussion for summer 1981, a juvenile adventure feature. **p.** Arnie Greenberg **d.** Gary Plaxton **sc.** Pat MacDougall & Arnie Greenberg, based on a book by William Campbell

National Film Board of Canada
(514) 333-3333

Le congrès

A fictional feature, development budget $70,000 **p.** Jacques Vallée **d.** Anne-Claire Poirier **sc.** Marthe Blackburn

L'épopée blanche

A fictional feature, development budget $40,000 **d.** Jean Dansereau **d.** Marcel Carrière **sc.** Victor Lévy-Beaulieu.

Esther Brandeau, la juive

A feature combining fiction and documentary, development budget $60,000 **p.** Jean Dansereau **d.** Jacques Bensimon

PROJECTS IN NEGOTIATION

L'homme expérimenté

A feature documentary with fiction, development budget $40,000 p. Jacques Vallée d. Roger Frappier

Madeleine Parent

A feature documentary with a development budget of $70,000 p. Jean Dansereau d. Annick De Bellefeuille

Nielsen-Ferns International (416) 361-0306

Pélagie-la-Charette

A feature theatrical release plus a 6/1 hour mini series in English and French to be shot in New-Brunswick, Quebec and USA for summer 1981. exec. p. Richard Neilsen d. René Bonnière sc. Antonine Maillet ex. story ed. David Peddie prod. sup. Samuel Jephcott.

Romance Movies

Three features for TV in co-production between Nielsen-Ferns International Ltd. and Harlequin Enterprises. exec. p. Richard Nielsen p. Michael Peacock, Lew Lehman story ed. Lew Lehman prod. sup. Samuel Jephcott.

The Tin Flute/ Bonheur d'occasion

A Rose Films Inc.- Nielsen-Ferns International co-production. A five one-hour series in English and French, based on a novel by Gabrielle Roy. To be shot in 1981 in Montreal. exec. p. Pat Ferns and Marie-Josée Raymond d. Claude Fournier sc. B.A. Cameron and Claude Fournier prod. sup. Samuel Jephcott.

The Wars

A 120 min. motion picture for television to be shot during the Summer of 1981. exec. p. Richard Nielsen sc. Timothy Findley, based on his novel "The Wars" prod. sup. Samuel Jephcott.

Wilderness Man/ Grey Owl

A Nielsen-Ferns/Yorkshire Television co-production. A 2 x 2 hours miniseries for TV. To be shot in Canada, Britain. exec. p. Pat Ferns/David Cunliffe sc. Alan Plater prod. sup. Samuel Jephcott.

The Adventurers of Hudson's Bay

A 6 part miniseries for TV in co-production between Nielsen-Ferns and Telecip. exec. p. Pat Ferns/Roland Britti sc. Pierre Nivollet, Jean-Claude Camredon prod. sup. Samuel Jephcott.

Norfolk Communications Ltd. (416) 961-8400

Jack London's Tale of the Klondike

Planned for 1981 are 2 of the seven part series, titled "The Man On The Other Bank" and "The Race For No. 1". p.c. Norfolk Communications p. William Macadam d. David Cobham sc. Peter Wildeblood for "The Man On the Other Bank" and William Cannaway for "The Race For No. 1" pub. Clifton Rothman (416) 922-2442.

No Place Like Paradise

Killer Whales

Planned for 1981 as a 1-hour special p.c. Norfolk Communications p. Paul Kent exec. p. William Macadam sc. Erich Hoyt.

Deadwood

Shooting schedule for May/June 1981 as 26 1/2 hour shows using puppets and invited guests sc. Gordon Ruttan.

Paragon Motion Pictures (416) 961-0994

Hearts

p. Jon Slan

Riding the Diving Horse

p. Jon Slan.

Persephone Productions Ltd. (416) 960-6039

100 Horse

To begin early March 1981 in Vancouver with a budget of $5 million exec. p. Peter Snell p. Gail Thompson sc. Mark Rosen d. Bill Fruet

Les Productions de la Chouette (514) 288-5719

X Loves Maleine

To shoot in Montreal in 1981 with a $325,000 budget. exec. p. Claude Degagné (Ballon Blanc) sc. collective effort d. Marc Voizard ph. Georges Archambault.

Les Productions Le Loup Blanc (418) 653-6721

Signe particulier: rêveur

Principal photography to begin in the Spring 1981 in Quebec City.

Estimated budget: $300,000 p. sup. Geoffroi de Bontemps d. Yves Simoneau sc. Pierre Powers, Jean-Pierre Matte, Yves Simoneau adapt. of a text by Pierre Powers art. d. Michel-André Thibault p. Yves Simoneau

Les Productions S.E.P.T. Inc. (514) 270-1496

Là vie en forêt

A 13 half-hour series for television to be shot in Spring 1981, with an estimated budget of $390,000. p. and d. André A. Bélanger sc. Louise Pelletier pub. re. Sheila Burke.

Les Productions Yves Hébert Inc. (514) 288-1888

Les Fouines

A six hours TV-Drama for Teenagers. Shooting scheduled from March to November 1981 p. Yves Hébert sc. Vincent Davy.

Rafal Productions Inc. (514) 932-0396

Hot to Trot

Scheduled Spring 1981. Budget: $4 million p. Rafal Zielinski d. Rafal Zielinski sc. Edith Rey, from a story by Rey and Zielinski.

Raymond Daoust (514) 526-6621

Guilty of Being Innocent

Principal photography to begin in the Summer 1981, in Gaspé. p. Raymond Daoust.

Ronald I. Cohen Productions (514) 935 8262

The Illustrated George Carlin

Shooting to begin May 1981 p. Ronald Cohen sc. George Carlin

R.J. Langevin (418) 681-6125

St-Louis Square

Shooting should begin in May 1981 in Montreal with a budget of $5 million. p. Robert Langevin sc. Arnie Gelbart

RSL Films Ltd. (514) 844-3091

Writer's Block

Principal photography to begin Summer or Fall 1981 p. Robert Lantos exec. p. Stephen J. Roth

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Tony Baloney

To begin shooting in 1981 in Toronto **executive p.** Jeoffry Kirsh, Mitchele Gold **p.** Pat Doyle, William Fruet **p.man.** Pat Doyle **p.sec.** Mary Young **d.** William Fruet **sc.** Ida Nelson **l.p.** Brian George **art.d.** Bruno Rubeo

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Imagine the Sound

Shooting begins Feb. 8 in Toronto on this 90 min. feature about jazz and the people who make it. **co-p.** Ron Mann and Bill Smith **d.** Ron Mann **art d.** Sandy Kybartas **d.o.p.** Robert Fresco **creative consultant** Emile De Antonio.

Reactions To Revision

(cont. from p. 1)

(ACTRA), said that his organization had not yet formulated a response, but it did have some concerns regarding the apprenticeship programme. With regard to writers, "It's not what we were seeking, but if it's not a final step, it's a move in the right direction."

Executive director Robert Barclay of the Director's Guild of Canada (DGC) noted that the DGC had had reservations about the revisions as early as September, and was particularly worried about the relationship between the DGC and the apprenticeship programme. However, it has contacted the Deputy Minister in the Department of Communications and "our fears have been allayed." Members of the DGC, which includes directors, assistant directors, production and location managers, and art directors, will not be included in the apprenticeship category.

Other producers were more circumspect, Joel B. Michaels, co-producer of **The Silent Partner**, **The Changeling** and **Tribute**, had ambiguous feelings about the revision. "If there's going to be a tax benefit, there must be a sector whose key elements belong to Canadian craftsmen. What really nags is the fact that movie-making is an international art. Lee Remick has said that there should be no curtains in the arts. It's like saying you can't buy a Renoir and hang it in the United States. Any restrictions mean that the end result will be less good than it can be." It should be noted that Michaels and Drabinsky have had run-ins with ACTRA over the use of Canadian actors on **Tribute.**

Peter O'Brian, producer of **The Grey Fox**, felt that there was little to complain about in the restrictions concerning producers. "Producers from outside Canada have their own means of financing. There are restrictions because the Canadian taxpayer is paying some of the cost. If you want to make a film with an American director, American talent, and American screenplay, you're welcome to finance it without the tax incentive. There's nothing wrong with that. But the guy who's trying to make a film with some indigenous or in some indigenous context should be entitled to all the advantages provided by the incentives."

With regard to the apprenticeship program, Victor Solnicki of Filmplan International thought it was a good idea, but felt that "there should be a category of consultant where, say, Dede Allen could come up and look at your film and talk to the editor. Now if you do that, the unions will stop you. There should be a certain amount of leeway in bringing in consultants in a limited capacity. That can happen now anyway, because a distributor can take the picture and recut it. I have no quarrel with the fact that the producers must be Canadian."

Television Future Wave

(cont. from p. 6)

money." (i.e. Imperial Oil's involvement in the Nielsen-Ferns series **The Newcomers**).

Like Nielsen-Ferns, Norfolk also relies heavily on pre-sales. Their current series, **Jack London's Tales of the Klondike**, has been sold to Italy, West Germany and England as well as to the CBC.

Television production companies, according to Parker, also offer investors a little more financial stability. Producers of feature films tend to work on one project at a time, whereas an established TV production house generally has three or four projects in the works. This allows them to carry a creative staff and gives them the financial clout to hold a project in inventory until the pre-sales come into place.

Television also offers the producer a wider assortment of financial possibilities. While television dramas can be financed under the capital cost allowance, with the shelter investment applying to corporations as well as individuals, there is also the possibility of corporate sponsorship, bank loans against the property, and presales, not merely to television networks, but to video tape distributors, film libraries, and the other markets opened by the recent advances in video technology.

Parker sees Norfolk's production developing along the lines of American production. Ultimately, sufficient financial stability and a track record should allow them to finance TV productions and films through their bank.

This seems a possible route for interim financing of television drama. One prominent Toronto producer, commenting on what seemed to be a difficult financial year for Canadian theatrical feature producers, predicted that 1981 would see far fewer brokers and banks involved in the interim financing of theatrical features, leaving the market more amenable to those independent television producers who have established their companies both creatively and financially.

What seems absolutely essential to all the producers Cinemag spoke to is the development of Pay-TV in Canada. Roman Melnyk has admitted that CBC cannot, under its current budget allowances cover more than 20-25% of the domestic productions. Either the CBC will purchase one-quarter of what is produced or buy pieces of a larger share of productions.

Pay-TV in Canada may take on an original form. Melnyk suggests the possibility of a cable channel divided between CBC, the CTV and independent producers, providing innovative programming. "Pay-TV in Canada," says Melnyk, "does not need to be a replica of American Pay-TV, only showing Canadian movies and drama specials."

One of the problems in Canadian broadcasting is, as Pat Ferns noted, "the networks put their money into news and sports and information, conceding entertainment to the Americans. This is similar to what happened with the Gaullists when they came to power in France — they made sure the government had control of the information and left the entertainment to the leftists. What they didn't realize was that the entertainment programs were much more influential. We've made the Gaullist mistake here."

Ferns added that BBC entertainment was dominated by Canadians in the 1950's, much as Canadians have contributed vast amounts of material to Hollywood TV productions in the Sixties and Seventies.

"It's depressing to look at the creative climate. In the past 2 years, the British have produced twenty-three original sitcoms, the Australians have produced eight, and we've produced one.

"We're not going to get good writers in television unless we let them write, and that's not easy to do when the CBC only has 70 hours of original drama a year."

While the shape of the second CBC network remains to be determined, indeed its fate is undecided as of this writing, the producers of TV drama and movies in Canada are not slowing down. Norfolk Communications is planning a move into the production of low-budget theatrical features with at least part of the financing to come from pre-sales. Nielsen-Ferns has a package of literary based co-productions, including Timothy Findley's The Wars, Gabrielle Roy's The Tin Flute, and a possible project with a major Canadian writer.

Why are they producing in Canada, when it would seem economically more interesting to produce films and telefilms in, say, Hollywood or England? For Pat Ferns, who admits that it would be more viable to move south, the answer is simple. "We're Canadians and feel that we can contribute."

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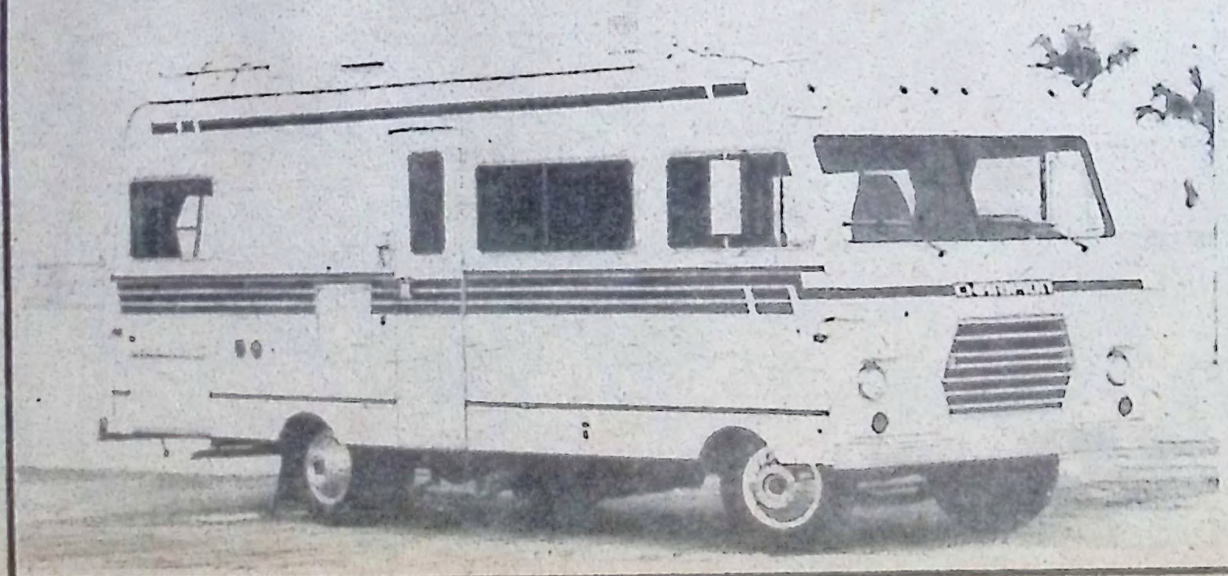

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IN RELEASE

THE MAN WITH BOGART'S FACE

Producer, script: Andrew Fenady, from his novel. **Executive producer:** Melvin Simon. **Director:** Robert Day. **Photography:** Richard C. Glouner. **Editor:** Housely Stevenson. **Production design:** Robert Kinoshita. **Music:** George Dunning. **Running time:** 111 minutes.

Robert Sacchi, who has made a reputation for himself in commercials with his uncanny resemblance to Humphrey Bogart, makes an interesting debut in this tribute-spoof of the legend. Variously called **The Man With Bogart's Face** or **Sam Marlow, Private Eye**, it is about a Los Angeles movie buff who has his face fixed and sets himself up as a forties-style detective. His secretary (Misty Rowe) looks like Marilyn Monroe. A mysterious commission to find a pair of priceless sapphires leads him to get involved with Gena Anastas (Michelle Phillips), who resembles Gene Tierney in **Laura**, and her father the Commodore (Victor Buono), who has the girth of a Sidney Greenstreet. It also gets him dealing with a shady Peter Lorre-like agent (Herbert Lom), and punching out a George Raftish gangster (George Raft, of course, in his last role). When **The Stunt Man** usurped this film's original release date, it meant that Robert Day's production would only trickle into distribution, but Bogart fans will likely seek it out. Though Lauren Bacall was reported to be displeased, Robert Sacchi is respectful of the integrity that Bogart brought to his roles. With Franco Nero, Olivia Hussey, Sybil Danning, Dick Bakalyan, Gregg Palmer, Jay Robinson, Aleisha Brevard, Yvonne DeCarlo, Henry Wilcoxon, Victor Sen Yung, Joe Theismann, Mike Mazurki.

Distributor: 20th Century-Fox.

Ratings: Adult-Ontario

NINE TO FIVE

An IPC Film. **Producer:** Bruce Gilbert. **Director:** Colin Higgins. **Script:** Higgins, Patricia Resnick, from a story by Resnick. **Photography:** Reynaldo Villalobos. **Editor:** Pembroke J. Herring. **Production design:** Dean Mitzner. **Music:** Charles Fox, Dolly Parton. **Running time:** 110 minutes.

In sharp contrast to the serious tone they adopted for their studies of the Vietnam War (**Coming Home**) and the perils of nuclear power (**The China Syndrome**), Bruce Gilbert and Jane Fonda have used comedy to examine the plight of female office workers in **Nine to Five**. Fonda plays Judy Bernly, newly divorced and befuddled in her first job, as a secretary in Consolidated Companies Inc. Her fellow sufferers include Violet Newstead (Lily Tomlin) a twelve year veteran of the company, supercompetent but blocked from management by her superior's sexism, and Doralee Rhodes (Dolly Parton), a personable Tennessean who is snubbed by her co-workers because it is rumored that she is sleeping with the boss. That odious character is Franklin Hart Jr. (Dabney Coleman) "a lying, hypocritical sexist bigot". The three women share their wild fantasies of how they could rid themselves of him, and then they almost come true. Though director Colin Higgins (**Foul Play**) occasionally gets silly, **Nine to Five** is generally a solid topical comedy. Fonda, though she flutters a bit too much, stays somewhat in the background, and Lily Tomlin has most of the limelight. Country star Dolly Parton proves herself a fine performer in her acting debut, and the film will be cheered by downtrodden clericals everywhere. With Elizabeth Wilson, Henry Jones, Sterling Hayden, Lawrence Pressman, Marian Mercer, Ren Woods, Norma Donaldson, Roxanna Bonilla-Giannini, Peggy Pope.

Distributor: 20th Century-Fox.

Ratings: Adult-Sask., Ont., Maritimes./Mature (warning) - B.C., Manitoba./ Family (warning) - Alberta./All-Quebec.

POPEYE

A Paramount-Walt Disney production. **Producer:** Robert Evans. **Executive producer:** C.O. Erickson. **Director:** Robert Altman. **Script:** Jules Feiffer, from the comic strip created by E.C. Segar. **Photography:** Giuseppe Rotunno. **Editor:** Tony Lombardo. **Production design:** Wolf Kroeger. **Music:** Harry Nilsson. **Running time:** 114 minutes.

There has been some criticism that **Popeye** is overly pessimistic and dark. But if Robert Evans had wanted sweetness and light, he would not have hired the director of **M.A.S.H., McCabe and Mrs. Miller, Nashville** and **3 Women**, nor the author of **Little Murders** and **Carnal Knowledge**, or the cinematographer of **All That Jazz** and Fellini's films. Also, E.C. Segar's original Thimble Theater characters, and Max Fleischer's early cartoons based on them, had neither the sunny optimism of Disney, nor the total anarchy of Chuck Jones. So what Robert Altman, Jules Feiffer and Giuseppe Rotunno have given here is faithful to the tradition of Popeye, but with their own special touches. Robin Williams is perfect as the hamfisted, squint-eyed salt, who comes to the angular town of Sweethaven, looking for his long lost father (Ray Walston). And no one but long-time Altman hand Shelley Duvall could be better in the role of Olive Oyl. Paul L. Smith, best remembered as the sadistic jailor of **Midnight Express**, is properly villainous as Bluto, Popeye's nemesis. **Paul Dooley is the hamburger loving J.** Wellington Wimpy, and the show is stolen by Altman's young grandson Wesley Ivan Hurt, who appears as the baby Swee'Pea. All that mars **Popeye** is Harry Nilsson's dull score, and, surprisingly for an Altman film, a poor soundtrack. With Richard Libertini, Donald Moffat, MacIntyre Dixon, Roberta Maxwell, Donovan Scott, Allan Nicholls, Robert Foertier, Peter Bray, Linda Hunt, Dennis Franz, Klaus Voorman.

Distributor: Paramount.

Ratings: Adult-Sask./General-B.C., Manitoba, Ontario, Maritimes./Family-Alberta./All-Quebec.

SCANNERS

A Filmplan International Production. **Producer:** Claude Heroux. **Executive producers:** Pierre David, Victor Solnicki. **Director, script:** David Cronenberg. **Photography:** Mark Irwin. **Editor:** Ron Sander. **Production design:** Carol Spier. **Music:** Howard Shore. **Running time:** 105 minutes.

David Cronenberg's latest horror offering about the mind and body at war is his most lavish yet, and **Scanners** puts him immediately, after some seven years as a cult figure, into the same league as John Carpenter (who with Stephen King has declared his admiration of Cronenberg) and Brian DePalma. **Scanners** centres around the attempts of an international security firm called Consec (whose chief is ironically played by Canada Council Chairman Mavor Moore) to gain control of a powerful group of telepaths. These Scanners have only transitory control over their abilities, but one of them, Darryl Revok (Michael Ironside) is using his power for destruction. So Consec, at the instruction of Dr. Paul Ruth (Patrick McGoohan), the scientific genius behind the program, grab a seeming derelict named Cameron Vale off the streets of Montreal and send him out to find and destroy Revok with his own Scanner power. In comparison to his earlier work, Cronenberg's direction and story is much less extreme, though there is enough bloody fireworks (makeup man Dick Smith acted advisor to the Canadian team) to remind audiences that this is the creator of **Shivers** and **Rabid**. Stephen Lack handles Cameron Vale's transformation from sewer rat to secret weapon very well, retaining a slightly blank look of incomprehension at what is being done to him throughout. Patrick McGoohan is characteristically crisp as the secretive scientist (yet another of Cronenberg's doomed technologues); Jennifer O'Neill is efficient as Kim Obrist, who is trying to find a middle way for herself and others like her, and Michael Ironside is properly ominous as Revok. Scanners may owe something to **The Fury** and **Dawn of the Dead**, but Cronenberg has his own dark vision. That makes him both a unique horror master and, what is even more unique, a successful Canadian film maker. With Robert Silverman, Lawrence Dane, Charles Shamata, Adam Ludwig, Louis Del Grande, Victor Desy, Victor Knight, Karen Fullerton, Lee Murray.

Distributor: New World-Mutual.

Ratings: Restricted-B.C., Ontario

SEEMES LIKE OLD TIMES

A Rastar production. **Producer:** Ray Stark. **Executive producer:** Roger M. Rothstein. **Director:** Jay Sandrich. **Script:** Neil Simon. **Photography:** David M. Walsh. **Editors:** Margaret Booth, Michael A. Stevenson. **Production design:** Gene Callahan. **Music:** Marvin Hamlisch. **Running time:** 102 minutes.

It would seem that Ira Parks has it made. He is a promising Los Angeles district attorney, and he has just been tipped by the state governor for attorney general. His wife Glenda also has a booming law practice, though her preference for hard luck cases means it is not too lucrative. Then who should drop in, on the eve of an important dinner Ira and Glenda are giving, but Glenda's first husband Nick Gardenia, bearing a tale of kidnapping and forced robbery. This being a Neil Simon comedy, we know that some fast wit is in store. Jay Sandrich, who got his start on Mary Tyler Moore's television shows, joins Robert Moore and Herbert Ross as interpreters of Simon, consciously making it a tribute to thirties screwball. He is helped in this regard by Goldie Hawn at her bubbly best as Glenda, a fine followup to **Private Benjamin**, and Charles Grodin in his typical underplayed manner as Ira. Chevy Chase plays Nick in the likable style that is his trademark, and, as in **Foul Play**, he and Hawn have a fine screen chemistry. However, at this point in his career, he could lay his tendency for pratfalls to rest. With Robert Guillaume, Harold Gould, George Grizzard, Yvonne Wilder, T.K. Carter, Judd Owen, Marc Alaimo, Fay Hauser, Sandy Lipton.

Distributor: Columbia

Ratings: Adult-Sask., Ont., Maritimes./ Mature-B.C. (warning), Manitoba./ Family (warning)-Alberta./All-Quebec.

TRIBUTE

A Tiberius-Kudos production. **Producers:** Joel B. Michaels, Garth H. Drabinsky. **Executive producers:** Lawrence Turman, David Foster, Richard Bright. **Director:** Bob Clark. **Script:** Bernard Slade, from his play. **Photography:** Reginald H. Morris. **Editors:** Richard Halsey, Ian McBride, Stan Cole. **Production design:** Trevor Williams. **Music:** Ken Wannberg, Barry Manilow, Jack Lemmon. **Running time:** 123 minutes.

Director Bob Clark turns away from the horror-suspense genre that has been his stock in trade (**Black Christmas, Murder by Decree**), and Joel Michaels and Garth Drabinsky further add to their reputations as Canadian cinema's golden boys, with this film version of Bernard Slade's play **Tribute**. Repeating his New York triumph, Jack Lemmon stars as Scottie Templeton, glad-handing Broadway publicist and bon vivant. He has never taken his responsibilities seriously, and he walked away from a promising writing career, a wife and a son. But at the age of 53, he learns he has leukemia, and determines to be reconciled with his son Jud, who has grown into a superserious student and photographer. Lemmon dominates the film with his personality, but he leaves some room for other fine characterizations. Lee Remick, his co-star from **Days of Wine and Roses**, is his warm and sympathetic ex-wife (much better here than in **The Competition**). Kim Cattrall impresses as a perky model whom Scottie gets to help with Jud. And Gale Garnett (**We'll Sing In The Sunshine**) steals her scenes (no easy feat with Lemmon) as Hilary, a retired hooker friend of Scottie's. Only Robby Benson, reticent and wimpish as Jud, fails to come off. Combined with Jack Lemmon's mugging, and Slade's rather too sunny script, this makes **Tribute** less than a success. But Lemmon has been honing his pagliacchio routine for 25 years, and it invariably is a crowd pleaser. With Colleen Dewhurst, John Marley, Teri Keane, Rummy Bishop, Henry Ramer.

Distributor: Pan Canadian

Ratings: Adult-Ontario.

WISE BLOOD

Producers: Michael Fitzgerald, Kathy Fitzgerald. **Director:** John Huston. **Script:** Benedict Fitzgerald, Michael Fitzgerald, from the novel by Flannery O'Connor. **Photography:** Gerry Fisher. **Editor:** Roberto Silvi. **Production design:** Sally Fitzgerald. **Music:** Alex North. **Running time:** 108 minutes.

Hazel Motes (Brad Dourif) comes home from the army, to find his family gone and their Tennessee farm abandoned. Trying to escape the legacy of his grandfather, a fiery revivalist preacher, he heads for the city of Taulkinham, where he decides to found a Church of Truth Without Christ. When he arrives, he falls in with an assortment of fanatical and/or crazy people. Asa Hawks (Harry Dean Stanton) is a supposedly blind evangelist, and his daughter Sabbath Lily (a Spacekish Amy Wright) has a "fast eye" for Hazel. A fast talking huckster named Hoover Shoates (Ned Beatty) tries to exploit Hazel and his anti-Christ fervor, while a marginally intelligent character called Enoch Emery (Daniel Shor) follows him around like a puppy, claiming to have the psychic power of **Wise Blood**. John Huston, who also appears as Hazel's grandfather, has faithfully adapted Flannery O'Connor's novel to the screen, with the help of the various members of the Fitzgerald family who were the author's close friends. He perfectly conveys the black comedy of the story's hothouse religion that is uniquely Southern, and captures in Gerry Fisher's rough photography the bleakness of a region that, never having recovered from the last depression, is just in shape for the next. The small cast all give superlative performances, and Huston's style here is a sharp contrast to the slick but empty **Phobia**. With Mary Neil Santacroce, William Hickey, J.L. Parker, Marvin Sapp, Richard Earle, Herb Kossover.

Distributor: Pan Canadian

Ratings: Adult-Ontario.

BOX OFFICE GROSSES

The cities mentionned below are the keys (Montreal, Toronto, Winnipeg, Calgary, Edmonton and Vancouver) unless indicated with an asterisk (*). Slots marked -/- indicate that the film did not play during that week. A simple line (—) indicates information lacking. * Figures from Toronto are missing in the Dec. 13 grosses

NATIONAL OVERVIEW	Origin	Language	Distributor	Date released	No. of weeks	No. of cities/screens Dec. 13*	Gross Dec. 13*	No. of cities/screens Dec. 20	Gross Dec. 20	Cumulated gross to date
Agency	Can	E	Ambassador	9/6	7	-/-		1/1	$2,800	$39,166
Airplane	USA	E	Paramount	6/27	25	3/3	12,537	4/5	15,257	3,037,334
All that Jazz (Que le spectacle commence)	USA	F	20th Century Fox	10/31	7	1/2	7,171	1/1	4,222	126,932
Atlantic City, U.S.A.	Can/Fra	E	Ciné 360	12/12	1	-/-		1/1	900	900
L'avare	Fra	F	Films René Malo	9/12	14	1/1	4,835	1/1	3,027	217,011
The Awakening	USA	E	Warner Brothers	10/31	7	5/6	18,049	3/3	10,354	443,329
Being There (Bienvenue Mr. Chance)	USA	F	United Artists	10/10	10	1/1	3.378	1/1	2,120	80,708
Caddyshack	USA	E	Warner Brothers	7/25	21	3/4	15,300	3/4	13,600	1,682,930
Cage aux folles	Fra	F	United Artists	9/10	87	1/1	3,570	1/1	4,149	568,518
Cage aux folles	Fra	F E s/t	United Artists	3/14	39	1/1	1,979	2/2	7,794	295,453
C'est pas moi c'est lui	Fra	F	Films René Malo	10/10	9	1/2	3,754			187,354
Competition	USA	E	Columbia	12/12	1	-/-		1/1	23,593	23,593
The Dream Never Dies	USA	E	Saguenay	11/28	3	3/3	8,600	1/1	2,600	26,825
Divine Madness	USA	E	Warner Brothers	9/26	12	1/1	3,500	1/2	9,969	428,948
The Elephant Man	USA	E	Paramount	10/3	11	5/8	41,495	6/11	44,477	1,038,167
Empire Strikes Back	USA	E	20th Century Fox	5/21	30	3/3	11,500	3/3	13,046	5,413,375
The Exterminator	USA	E	New World Mutual	10/24	8	1/1	8,068	1/1	6,063	260,517
Fame	USA	E	United Artists	5/15	31	—		2/2	6,669	730,194
Fantastica	Can/Fra	F	Films Mutuels	10/31	7	1/1	2,389	1/1	1,915	39,768
Flash Gordon	USA	E	Universal	12/4	2	2/5	58,257	4/13	96,534	154,791
Flash Gordon	USA	F	Universal	12/12	1	-/-		1/3	15,895	15,895
The Great Santini	USA	E	Warner Brothers	8/29	16	—		1/1	3,811	294,069
Hangar 18	USA	E	Frontier	11/14	5	3/5	16,500	2/3	7,800	302,181
Hopscotch	USA	E	Astral	9/26	12	3/4	10,743	2/2	4,769	650,263
Hot-Dogs (Les chiens chauds)	Can	E	Ambassador	11/28	3	—		1/2	3,328	33,069
The Idol Maker	USA	E	United Artists	11/14	5	1/1	3,252	2/2	7,229	56,559
Je vais craquer	Fra	F	Cinépix	11/14	5	1/2	7,344	1/2	4,883	52,100
Kagemusha	Jap	J E s/t	20th Century Fox	10/17	9	1/1	3,400	2/2	8,588	142,248
Laura et les ombres de l'été	Fra	F	Films Mutuels	11/23	4	1/4	25,052	1/4	14,100	120,615
Lovers and Liars	USA	E	Ambassador	11/23	4	2/2	14,102	3/8	29,238	128,897
Loving Couples	USA	E	20th Century Fox	10/24	8	2/2	5,890	3/4	11,421	365,275
Merci d'avoir été ma femme	USA	F	Paramount	12/12	1	-/-		1/1	1,170	1,170
Middle Age Crazy	Can	E	20th Century Fox	9/19	13	1/1	3,300	2/2	4,752	674,763
Mon oncle d'Amérique	Fra	F	Ciné 360	9/26	12	1/1	5,045	1/1	3,726	105,902
La mort en direct	Fra	F	Films Mutuels	10/24	8	1/1	1,620	1/1	1,081	48,665
My Bodyguard	USA	E	20th Century Fox	8/22	17	4/5	15,127	4/7	17,755	1,272,208
Once Upon A Love	USA	E	Citadel	12/5	2	2/2	6,800	2/2	4,800	11,600
On est venu là pour s'éclater	Fra	F	Action Films	12/5	2	1/3	13,764	1/3	9,029	22,793
Ordinary People	USA	E	Paramount	9/26	12	5/5	31,592	6/7	50,661	1,057,614
Popeye	USA	E	Paramount	12/12	1	-/-		5/17	360,702	360,702
Private Benjamin	USA	E	Warner Brothers	10/10	10	5/9	90,551	6/16	113,626	1,913,889
Prom Night	Can	E	Astral	9/12	9	2/2	10,169	2/2	6,762	475,678
Pursued	USA	E	New World Mutual	11/28	3	1/2	8,200	2/3	4,600	28,304
Raging Bull	USA	E	United Artists	11/14	5	—		1/1	17,490	111,432
Song of the South	USA	E	Paramount	10/10	10	3/4	8,300	2/2	9,000	435,443
Stardust Memories	USA	E	United Artists	9/26	12	1/1	1,979	1/1	2,065	265,262
Stir Crazy	USA	E	Columbia	12/12	1	-/-		6/16	316,701	316,701
Stuntman	USA	E	20th Century Fox	10/10	10	4/4	23,222	5/5	24,391	470,432
Suzanne	Can	E	Ambassador	10/31	5	-/-		1/1	4,400	17,321
Une semaine de vacances	Fra	F	Paramount	11/28	3	1/1	9,535	1/2	7,337	26,210
Zulu Dawn	USA	E	Roke	11/28	3	2/2	12,500	1/2	5,300	40,000